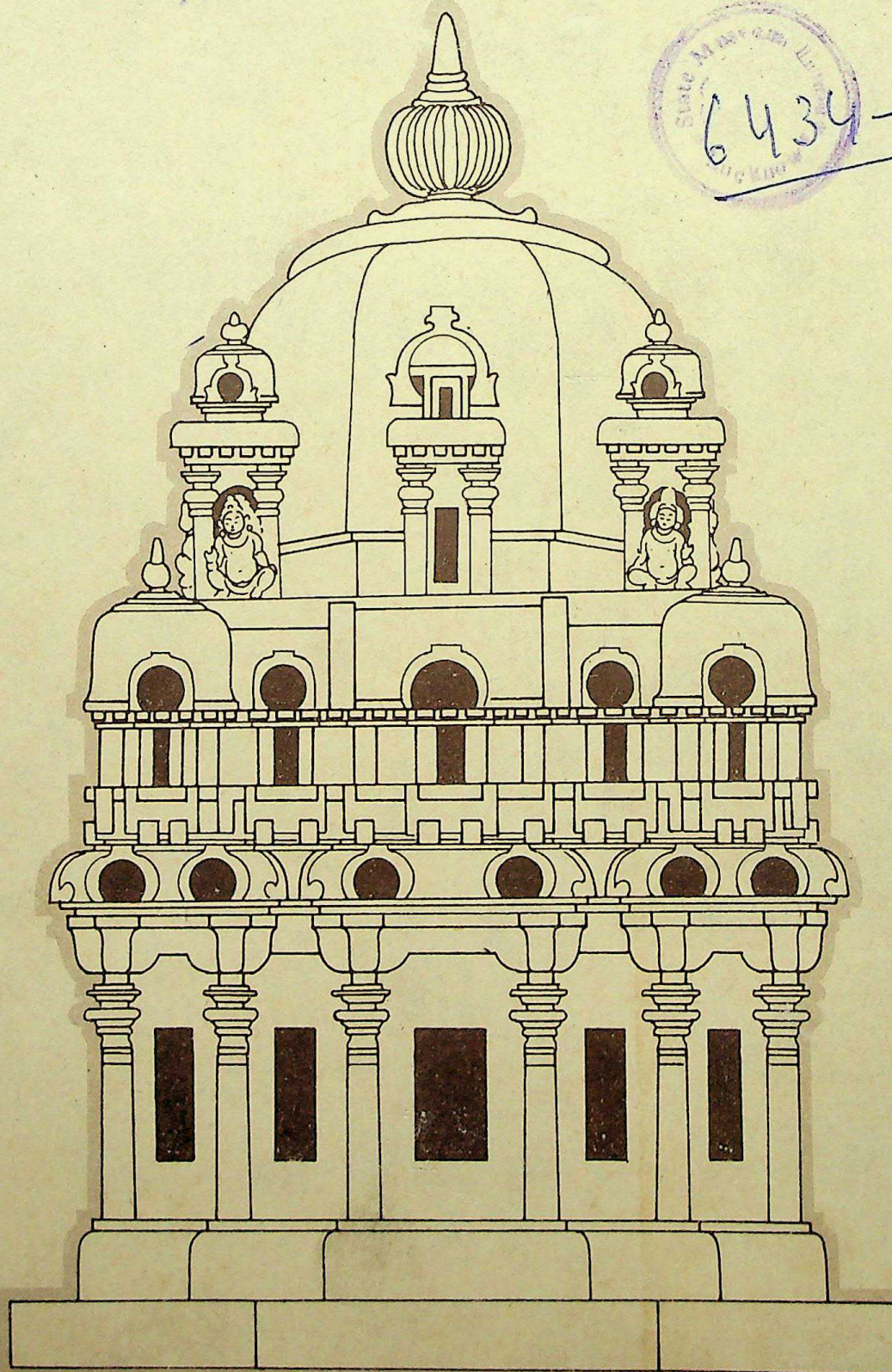


ENCYCLOPAEDIA
OF
Indian Temple Architecture

SOUTH INDIA
UPPER DRĀVIDADĒŚA
EARLY PHASE



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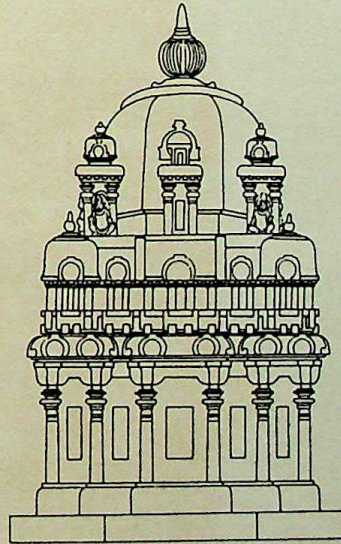
Encyclopaedia of
Indian Temple Architecture

South India: Upper Drāviḍadēśa

Early Phase

TEXT

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ENCYCLOPAEDIA OF
Indian Temple Architecture

SOUTH INDIA
UPPER DRĀVIDADĒŚA
EARLY PHASE, A.D. 550–1075

Edited by
Michael W. Meister • M.A. Dhaky

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Preface

These volumes continue a series initiated two years ago by "South India: Lower Drāviḍadēśa." They introduce for the first time the Deccano-Drāviḍa mode of Drāviḍa architecture found in the Deccan, a style as antique as the Drāviḍa style of the lower South (surviving from as early as the sixth and seventh centuries A.D.) and distinct from that style, if also interdependent with it from the sixth through the tenth century A.D. This variety of Drāviḍa architecture acted as foundation for a new form known as "Vēsara" created by architects in the Deccan in the 11th century, a synthetic and original style that will form the subject of volumes that follow these in this series.

As in previous volumes, style and patronage form a web in which the many temples to be described have been embedded. The principal patrons in this region of South India in this period were the Calukyas of Bādāmi and Vēṅgī and the Rāṣtrakūṭas of Maḷkhēḍ. The primary patrons of the Vēsara style, which follows in the Deccan, were the Later Cālukyas and their successors, the Hoysalas, whose temples will form the bulk of the "Upper Drāviḍadēśa, Later Phase," set of volumes to follow this set. Though major dynasties may thus be linked to major changes in architectural style, a variety of smaller kingdoms and sub-regional styles existed that form the subject of separate chapters in this Encyclopaedia. It is perhaps in the definition of such divisions that the crux of understanding style in India lies. Styles are formulated in the hands of artisans, and the fabric of craft in India was continual over a wide territory. While we must understand both "centres" and "peripheries" in studying Indian patronage, we also must understand that each group of craftsmen was central to the "style" their work expressed. The "style" of a dynasty could be formulated only from a continuum of the idioms such craftsmen created.

Throughout these volumes a style code has been used as heading for chapters and as reference for plates; this code is summarized at the front of the Plates volume and is based on the following style outline:

Style Outline

Vol. I, part 1

I. Lower Drāviḍadēśa, c. A.D. 650-1324

Vol. I, part 2**II. Upper Drāviḍadēśa, c. A.D. 550-1075****A. Early Period, c. A.D. 550-900**

1. Karṇāṭa style, c. A.D. 550-700
Calukyas of Bādāmi: Phase I
2. Karṇāṭa style, A.D. 700-750
Calukyas of Bādāmi: Phase II
3. Tuḷunāḍu style, c. A.D. 700-900
Ālupas of Udayapura: Phase I

B. Middle Period, c. A.D. 775-1075

1. Later Karṇāṭa style, c. A.D. 775-974
 - a. Rāṣṭrakūṭas of Maḷkhēḍ: Upper Variation, Phase I
 - b. Rāṣṭrakūṭas of Maḷkhēḍ: Upper Variation, Phase II
2. Early Āndhra-Karṇāṭa style, c. A.D. 750-900
Eastern Calukyas of Vēṅgī: Phase I
3. Later Āndhra-Karṇāṭa style, c. A.D. 900-1075
Eastern Calukyas of Vēṅgī: Phase II
4. Rēnāṇḍu style, c. ninth-11th century A.D.
Telugu-Cōḍas and Vaidumbas
5. Tuḷunāḍu style, c. A.D. 900-1000
Ālupas of Udayapura: Phase II
6. Gaṅgavāḍi style, c. A.D. 900-1000
Gaṅgas of Talkāḍ
7. Noḷambavāḍi style, c. A.D. 850-1000
Noḷambas of Hēmāvatī
8. Malanāḍ style, c. A.D. 775-990
 - a. Śāntaras of Huṁca
 - b. Hoysaḷas of Aṅgaḍi

Vol. I, part 3**C. Later Period, c. A.D. 973-1326****Vol. I, part 4****III. Integrated Styles of South India, c. A.D. 1326-1736**

Vol. I, part 5 will contain a comprehensive, annotated glossary of architectural terms; the reference glossary that has been provided in each part has been intended only as a quick aid to the reader.

M.A. Dhaky, as coordinator, has particularly been responsible for developing and expanding the style outline for this project; he also must be given credit in this volume for incorporating the widest possible range of recent opinion concerning the material

covered. The architecture of the Calukyas and Rāṣṭrakūṭas has been the subject of much scholarship in recent decades, yet it can still not be said that all chronological and historical issues have been resolved. This volume attempts to make the issues and opinions clear. What has emerged clearly from recent scholarship, however, is the originality of architecture in the Deccan, its independence, and the consistency with which styles in the region developed and interacted. By studying the interweaving of architectural motifs and ideas in this central region, something of the process of stylistic origination in India can be observed.

Acknowledgments

We are particularly grateful to the Department of Archaeology, Karnataka, for its continuing assistance and support, and to its past Director, M.S. Nagaraja Rao. Debala Mitra, past Director General of the Archaeological Survey of India, has consistently used her considerable resources as scholar and administrator in support of this project and for the advancement of knowledge in general, a tradition Nagaraja Rao now continues. To the Survey itself, in its widest extension—to its Superintendents, Assistants, draftsmen, surveyors, and guards—we owe the continuing preservation, study, and conservation of India's monumental heritage.

In Philadelphia, the new Director of the University of Pennsylvania Press, Thomas Rotell, and the Managing Editor, Ingalill Hjelm, have been generous in their support. In Bombay, G.U. Mehta, Arun Mehta, Katey Cooper, and the staff at Vakil & Sons have been efficient, able, and committed to the highest standards in their production of these volumes. In Varanasi, the staff of the A.I.I.S. Centre for Art and Archaeology continue the work with full devotion. In Washington, both the Smithsonian Institution's Foreign Currencies Program and the Program for Research Tools and Reference Works of the National Endowment for the Humanities have continued their substantial support. To each, and to many others who have assisted the project over the years, we give acknowledgment.

Philadelphia, June 1984

Michael W. Meister

Further Acknowledgment

In a project of this scale and duration, many people take on special tasks and fulfill special functions who should be mentioned by name. In this volume, for example, Dr. George Michell has been particularly generous in letting us use the elegant drawings he and his team of architects had prepared of Calukya monuments. Dr. G.S. Gai, the Center's Consultant for Epigraphy, has continually given excellent advice on thorny epigraphic issues. Dr. K. V. Ramesh, Director for Epigraphy, and Shri M.N. Katti, Chief Epigraphist for India, have also been generous in sharing their considerable knowledge, as has the staff of the Epigraphy Department, Mysore.

The Center's staff in Benares consistently supports and makes possible this project. We should like particularly to mention the Chief Photographer, Dayasaran, D.P. Nanda, Photographer, and Omprakash and Sankata Prasad, Assistant Photographers, whose excellence is represented by this volume's Plates. The drafting division, represented by Dorai Raj, Dorai, A.T.P. Ponnuswamy, S. Pandian, Vidhubhusan Singh, and the late Jnanavelu, draftsmen, have made many of the excellent Figures in the Text volume. Throughout its long history, V.K. Venkata Varadhan has served the project loyally and with great ability as Project Assistant in Varanasi. In Philadelphia, project and archival assistance has come from John Mosteller and Ajay Sinha. To all, we give special thanks.

Varanasi and Philadelphia, May 1986

Contents

TEXT VOLUME

Preface	v
Style Outline	v
Acknowledgments	vii
List of Maps	xi
Figure References	xiii

CHAPTER	CONTRIBUTOR	PAGE
[Chapters 1–19, Vol. I, part 1]		
20. Calukyas of Bādāmi: Phase I	K.V. Soundara Rajan	3
Aihole (20); Mahākūṭa (22); Bādāmi (24); Aihole (28); Mahākūṭa (33); Bādāmi (37); Aihole (42); Mahākūṭa (46); Aihole (49); Sandūr (52); Ālampur (52); Satyavōlu (53); Bādāmi (53); Nāgaraḷ (55); Banavāsi (57); Bādāmi (57)		
Supplementum	Carol Radcliffe Bolon	59
Mahākūṭa (59); Bādāmi (60); Cikka-Mahākūṭa (61); Aihole (64); Ittagi (65)		
21. Calukyas of Bādāmi: Phase II	K.V. Soundara Rajan	71
Aihole (74); Paṭṭadakal (75); Aihole (90)		
Supplementum	Carol Radcliffe Bolon	90
Sūlebhāvi (90); Hungund (91); Bhadrānāyaka Jālihāl (92); Kēlūr (92); Baccanaguḍḍa (93); Kuḍavēli Saṅgam (94)		
22. Āḷupas of Udayapura: Phase I	H. Sarkar	95
Udiyāvara (99); Brahmāvara (99); Poḷali (101); Bārakūru (102)		
23. Rāṣṭrakūṭas of Maḷkhēḍ: Upper Variation, Phase I	K.V. Soundara Rajan	105
Ēllōrā (111); Baccanaguḍḍa (130); Bhavanāśi Saṅgam (130); Aihole (134); Kaḍūr (135); Maḷkhēḍ (137); Ālampur (137)		
24. Rāṣṭrakūṭas of Maḷkhēḍ: Upper Variation, Phase II	K.V. Soundara Rajan	141
Kukkanūr (144); Hallūr (145); Aihole (147); Mudhol (148); Paṭṭadakal (148); Sīrvaḷ (150); Bāgli (159); Koṭipura (161)		

CHAPTER	CONTRIBUTOR	PAGE
25. Eastern Calukyas of Vēṅgī: Phase I Poṇḍugula (166); Ayyaṅgaripalem (166); Poṇḍugula (167); Biccavōlu (167); Jeḍcerlā (169); Biccavōlu (169)	K.V. Soundara Rajan	163
26. Eastern Calukyas of Vēṅgī: Phase II Cēbrolu (173); Drākṣārāma (173); Amarāvati (173); Sāmaralakōṭa (174); Bhīmavaram (175); Pañcaliṅgāla (175); Pāpanāśi (175); Sōmaśil (176)	K.V. Soundara Rajan	171
27. Telugu-Cōḍas and Vaidumbas Cilamkūru (178)	K.V. Soundara Rajan	177
28. Āḷupas of Udayapura: Phase II Uḷḷāḷa (180); Kādiri (182)	H. Sarkar	179
29. Gaṅgas of Talkāḍ Manne (190); Śravaṇa Beḷagoḷa (190); Talkāḍ (197); Gaṅgavāra (197); Kambadahalli (197); Manne (199); Śravaṇa Beḷagoḷa (200); Bēgūr (200); Narasamaṅgalā (200); Kambadahalli (202); Erode (202); Vijayamaṅgalam (203)	K.V. Soundara Rajan	185
30. Noḷambas of Hēmāvatī Nandi (208); Āvani (210); Hēmāvatī (210); Araḷaguppe (213); Betūr (214)	K.V. Soundara Rajan	205
31. Śāntaras of Huṁca Huṁca (220)	M.A. Dhaky	217
32. Hoysaḷas of Aṅgaḍi Aṅgaḍi (228)	M.A. Dhaky	227
Reference Glossary		229
Site and Temple Index		247

PLATES VOLUME

Style Code for Plate Reference	vii
Plate/Chapter Reference	2
Plates 1-656	3

List of Maps

MAP	PAGE
1. Kuntaladēśa and Vēṅgīdēśa: Calukya sites (Phases I and II)	72
2. Tuḷunāḍu: Āḷupa sites (Phases I and II)	96
3. Karṇāṭadēśa, Mahārāṣṭra, and Vēṅgīdēśa: Rāṣṭrakūṭa sites (Phases I and II)	106
4. Āndhradēśa and Vēṅgīdēśa: Eastern Calukya sites (Phases I and II)	164
5. Gaṅgavāḍi and Noḷambavāḍi: Gaṅga and Noḷamba sites	184

Figure Reference

FIG.	SITE AND SUBJECT	PAGE
<i>Chapter 20: CALUKYAS OF BĀDĀMI: PHASE I</i>		
1.	Bādāmi, Aihole: adhiṣṭhānas.....	10
2.	Aihole: Mēguṭi, adhiṣṭhāna.....	11
3.	Bādāmi: Mālegitti, adhiṣṭhāna ...	11
4.	Mahākūṭa: adhiṣṭhānas	12
5.	Aihole, Nāgaraḷ, Bādāmi: adhiṣṭhānas	13
6.	Bādāmi: Bhūtanātha, adhiṣṭhāna	14
7.	temple-model no. 1	14
8.	temple-model no. 2	15
9.	temple-model no. 3	16
10.	temple-model no. 4	17
11.	comparative elements: Bilēśvara, Bhāṇasarā	18
12.	Sirpur, Rājim	18
13.	Aihole: site-plan	19
14.	Buddhist vihāra, plans, elevation, section	21
15.	Mahākūṭa: Bānantiguḍi, plan, elevation, section	23
16.	Bādāmi: site-plan	24
17.	Upper Śivālaya, plan, elevation, section	25
18.	Lower Śivālaya, plan, elevation	27
19.	Aihole: Gauḍarguḍi, plan, elevation, section	29
20.	Mēguṭi, plan, elevation, section	32
21.	Mahākūṭa: site-plan	34
22.	Mahākūṭēśvara, plan, elevation	35
23.	Bādāmi: Mālegitti, plan	38
24.	Mālegitti Śivālaya, elevation ..	39
25.	Mālegitti Śivālaya, section	39
26.	Aihole: Sāraṅgī-maṭh, plan, elevation, section	43
27.	Lāḍ Khāñ, plan, elevation, section	45

FIG.	SITE AND SUBJECT	PAGE
28.	Mahākūṭa: Mallikārjuna, plan, elevation, section	47
29.	Aihole: Durga temple, plan, elevation, section	50
30.	Bādāmi: Jambuliṅgēśvara, plan, elevation, section	54
31.	Nāgaraḷ: Nāganātha, plan, elevation, section	56
32.	Bādāmi: Bhūtanātha, plan, elevation, section	58
33.	Two-storey temple, plan	62
34.	Cikka-Mahākūṭa: Śiva temple, plan	63
35.	Aihole: Puṣpabhadra, plan	65
<i>Chapter 21: CALUKYAS OF BĀDĀMI: PHASE II</i>		
36.	Aihole: Kuntigūḍi no. 1, plan	74
37.	Paṭṭadakal: site-plan	76
38.	Saṅgamēśvara, plan	77
39.	Saṅgamēśvara, section, elevation	79
40.	adhiṣṭhānas	81
41.	Virūpākṣa, section, elevation..	82
42.	Mallikārjuna, plan	87
43.	Mallikārjuna, section, elevation	88
44.	Mallikārjuna, adhiṣṭhāna	89
<i>Chapter 22: ĀḶUPAS OF UDAYAPURA: PHASE I</i>		
45.	Udiyāvara: Prasanna-Sōmēśvara, plan	100
46.	Bārakūru: Mahāliṅgēśvara, adhiṣṭhāna	101
<i>Chapter 23: RĀṢṬRAKŪṬAS OF MAḶKHĒḌ: UPPER VARIATION: PHASE I</i>		
47.	Ēllōrā: Kailāsa, lower plan	112
48.	Kailāsa, upper plan	113

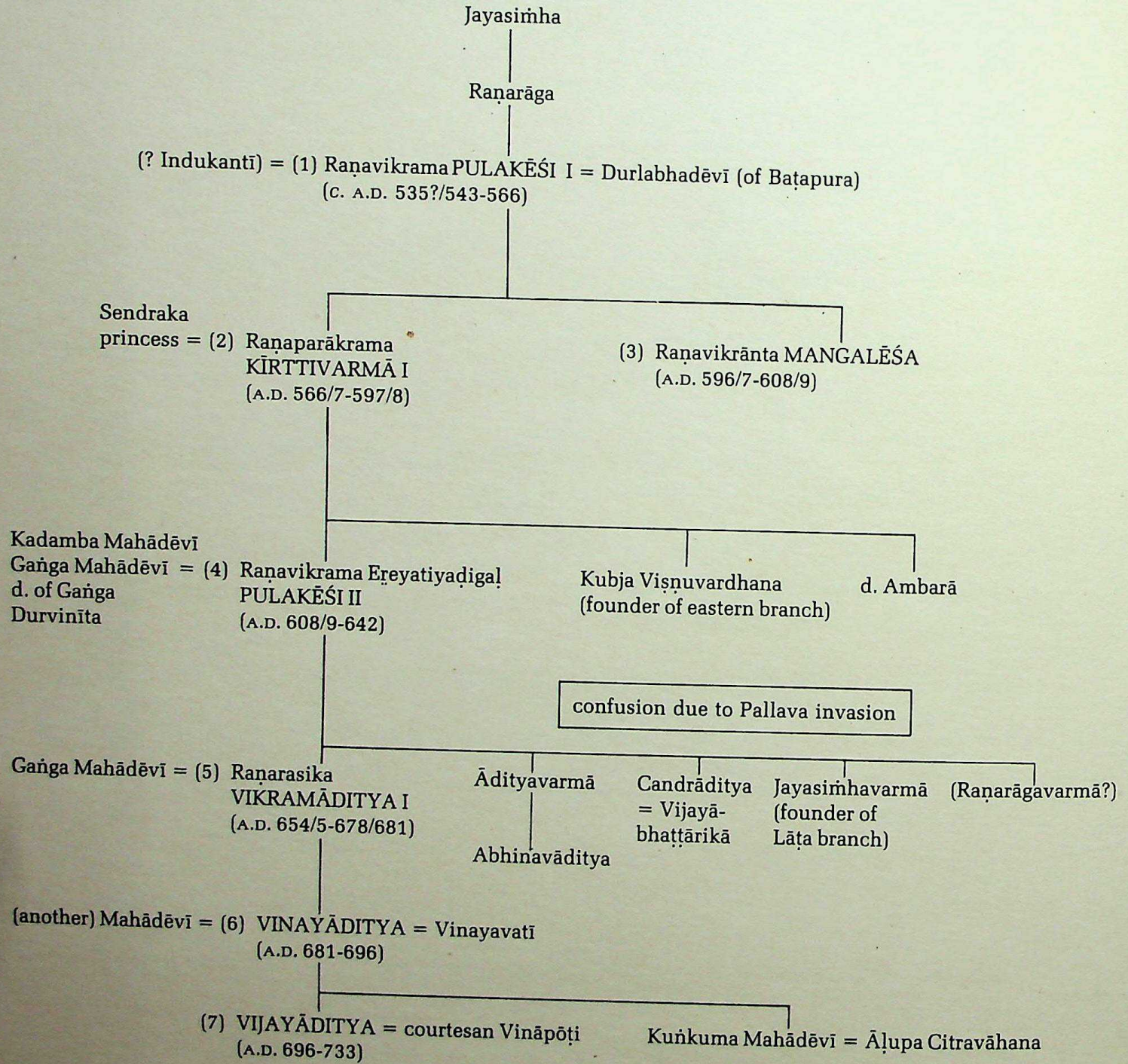
FIG.	SITE AND SUBJECT	PAGE
49.	Kailāsa, elevation.....	114
50.	Kailāsa, trīśūladhvaja.....	121
51.	Ēllōrā: Indrasabhā, column	127
52.	Baccanaguḍḍa. Bacaliṅgēśvara, plan.....	131
53.	Bacaliṅgēśvara, adhiṣṭhāna	132
54.	Aihole: Kuntigūḍi nos. 1-4	136
Chapter 24: RĀṢṬRAKŪṬAS OF MAĻKHĒḌ: UPPER VARIATION, PHASE II		
55.	Paṭṭadakal: Jaina temple, plan	149
56.	Candraśekhara, plan	151
57.	Candraśekhara, adhiṣṭhāna.....	152
58.	Sīrvaḷ: Vāpī no. 1, plan	157
59.	Vāpī no. 2, plan	158
60.	Vāpī no. 1, wall-mouldings.....	159
61.	Vāpī no. 2, wall-mouldings.....	160
Chapter 25: EASTERN CALUKYAS OF VĒṆGĪ: PHASE I		
62.	Biccavōlu: Gōliṅgēśvara, Rājarājēśvara, adhiṣṭhānas.....	168
Chapter 26: EASTERN CALUKYAS OF VĒṆGĪ: PHASE II		
63.	Drākṣārāma, Bhīmavaram: adhiṣṭhānas	174

FIG.	SITE AND SUBJECT	PAGE
Chapter 28: ĀḷUPAS OF UDAYAPURA: PHASE II		
64.	Uḷḷāḷa, Kādiri: adhiṣṭhānas	180
65.	Kādiri: Mañjunātha, plan	181
Chapter 29: GAṆGAS OF TALKĀḌ		
66.	adhiṣṭhānas	188
67.	Kambadahalli: upapīṭha & adhiṣṭhāna	189
68.	Śravaṇa Beḷagoḷa: Candragupta-bāsti, plan.....	191
69.	Candragupta-basti, elevation..	192
70.	Cāmuṇḍarāya-basti, plan	194
71.	side elevation	195
72.	front elevation	196
73.	Kambadahalli: Pañcakūṭa, plan..	198
74.	Śravaṇa Beḷagoḷa: pillar.....	201
Chapter 30: NOḷAMBAS OF HĒMĀVATĪ		
75.	Nandi, Āvani: adhiṣṭhānas	206
76.	Nandi: Bhōganandīśvara, plan ...	209
77.	Aruṇācalēśvara, plan	209
78.	Āvani: Lakṣmaṇēśvara, plan	211
79.	Hēmāvatī: Doḍḍēśvara, plan	212
Chapter 31: ŚĀNTARAS OF HUṆCA		
80.	Huṁca, Aṅgaḍi: adhiṣṭhānas	221

In this volume, plans and drawings use the scales provided by their sources. As in India, this means a mixture of Metric and English measure. The editors are particularly grateful to George Michell and his team for the use of their drawings of Calukya monuments.

TEXT

Genealogical Table: Calukyas of Vātāpi, Phase I



(For Map of Calukya sites, see p. 72.)

Karṇāṭa style, c. A.D. 550-700

Calukyas of Bādāmi: Phase I

Historical Introduction

The ancient Karṇāṭa or Kuntaladēśa was the land of Kannāḍa-speaking people, now represented by Karnataka State, parts of Goa, the western fringes of the Anantapur District of Andhra Pradesh, and the lower southwestern portion of Maharashtra. From c. the late fourth to the early sixth century A.D., northwestern Karṇāṭa formed the dominion of the Kadambas of Banavāsi (ancient Vanavāsi/Vaijayantī); the southeastern half, Gaṅgavāḍi, was in possession of the Gaṅgas of Talkāḍ (Talakāḍu) from at least the later part of the fifth century to the end of the tenth century A.D. To the northeast lay south and north Koṅkaṇa (Aparānta), held first by the Traikūṭakas and then by the Mauryas, and south Gujarat (Lāṭa) at one time held by the Kalacuris. To the northeast was the Naḷavāḍi-viṣaya of the Naḷas. To the east were two Āndhra kingdoms: Vēṅgī, ruled by the Śālaṅkāyanas, and Śrīśailapradēśa held by the Viṣṇukuṇḍīs. To the south-east was the Toṇḍaināḍu of the Pallavas, and to the south and southwest was Koṅgunāḍu, governed by the Adaigamāṇs, and Kēraḷa, ruled by the Cēras.

Nothing significant is known about the art and architecture of the early Kadambas and Gaṅgas. The real builders of Karṇāṭa as an eminent and effectual power, its culture unified, potent, and distinctive, were the Calukyas who launched their political career some time late in the fifth century from a small territory in the present Bijapur District. This early Calukya nucleus lay north of Banavāsi, and was a region that gave no evidence of high cultural development until the advent of the Calukyas as rulers. Around the twin cities of this nucleus, Aihole (Ahivallī; Ahivola/Āryapura) and Bādāmi or Bādāmi (Vātāpi), spun the power of the Calukyas, which augmented with fantastic rapidity to form a notable kingdom and eventually an empire.

To these two cities many elements of art and culture gravitated from lands that the Calukyas conquered. In these cities the first monuments bearing an authentic stamp of the art of Karṇāṭa appeared. The role of the first two rulers, Jayasīṃha and Raṇarāga, was inconsequential. They seemingly were the vassals of the Kadambas of Banavāsi or possibly of the Rāṣṭrakūṭas of Mānapura (whom the Mauryas or Naḷas later destroyed). The real glory of the dynasty began from the time of Pulakēśi I (A.D. 535/543-566) who undoubtedly was an independent ruler. He fortified the town of Vātāpi in A.D. 543. He was the "first maker of Vātāpi." Tangible evidence of the militant career of the Calukyas and of the founding of sacred edifices comes, however, from the time of his son and successor, Kīrttivarmā I (A.D. 566-598), who subjugated the Kadambas and crushed the power of the Mauryas and Naḷas. (Kīrttivarmā may have achieved some of these victories during his father's regime, enabling Pulakēśi to perform the Aśvamēdha yajña, the prerogative only of an imperial monarch.) Definitely dated to his reign is cave no. 3 at

Bādāmi, which is engraved with a foundation inscription in Sanskrit of A.D. 578 of his younger brother Maṅgalēśa (acting on behalf of Kīrttivarmā), and with an undated Kannada inscription of Maṅgalēśa proclaiming a donation of the village Lañjikēśvara to the rock-cut sanctuary of Viṣṇu following its consecration. Cave no. 1 and the Jaina cave no. 4 are also ascribable stylistically to the late years of his reign.

Maṅgalēśa became king-regent during the minority of Pulakēśi II, Kīrttivarmā's son. From his inscriptions it is clear that Maṅgalēśa was devoted to Kīrttivarmā. He conquered Rēvatidvīpa and defeated the Kalacuri Buddharāja some time before A.D. 602 and acquired considerable booty. The Rāvaḷaphaḍi cave and the Jaina cave at Aihole may have been shaped during his regency; the Buddhist vihāra at Aihole is also stylistically of his time. One of the shrines near the Rāvaḷaphaḍi cave, the Bāṇantiguḍi, and the so-called Hire Mahākūṭēśvara temple, both near Mahākūṭa, seem to be of his period. In front of the Rāvaḷaphaḍi cave he apparently erected a column (now mutilated) in the same style as the inscribed column he set up near the ancient Mahākūṭēśvara temple at Mahākūṭa, dated A.D. 601/2 (Plates 18-19). His designs to disinherit his nephew Pulakēśi and to place his own son on the throne were thwarted by Pulakēśi, who killed him in an encounter at Elpattu-Simbhige; Pulakēśi II ascended the throne in c. A.D. 609.

During the reign of Pulakēśi II (A.D. 608/9-642) the Calukyas first attained imperial status. Soon after his accession, he had to countenance an invasion, with elephant corps, by Appāyika and Gōvinda (the former probably the feudatory of the Kalacuris), the latter the ancestor of the Rāṣṭrakūṭas of Ēlāpura as recent research would tend to indicate. Appāyika was repulsed, and Gōvinda was won over by diplomacy. He next proceeded to control recalcitrant feudatories in Karnāṭaka proper: the Gaṅgas of Talakāḍu, the Kadambas of Banavāsi, and the Āḷupas of Āḷuvakhēḍa. He also sacked Purī (either Ghārāpurī=Elephanta or Rājapurī near Jañjirā?), the capital of the Mauryas of Koṅkaṇa. He defeated the mighty emperor Harṣavardhana of Kanauj and checked his advance beyond the river Narmadā, an event long remembered by both Calukya and Cālukya panegyrists. He secured submission of the kings of Southern Kōsala and Kaliṅga. By advancing into Āndhradēśa he reduced Piṣṭapura (Piṭhapuram on the Gōdāvarī), subjugated the Kuṛṇāla-lake area, pushed back the Viṣṇukunḍis, and added most of Vēṅgī to his domains; he stationed his brother Kubja Viṣṇuvardhana there as viceroy, and after some time allowed him to rule independently. This gave rise to the eastern branch of the Calukyas.

These conquests were all accomplished by c. A.D. 630/1. In Kāñcī, Pallava Mahēndravarmā I was succeeded by his son Narasiṃhavarmā I. Taking advantage of this fresh incumbency, Pulakēśi spearheaded an invasion of Toṇḍaināḍu. After defeating Narasiṃha, he forced him to shut himself behind Kāñcī's walls. For the next six centuries, except on a few occasions, the rulers of Karnāṭa and the rulers of the Toṇḍai and Cōḷa countries remained enemies. Narasiṃhavarmā avenged his humiliating defeat a decade later by swiftly winning in several battlefields; he carried his victorious arms to the heart of Calukya power, capturing Vātāpi and wiping out Pulakēśi.

Remarkable religious foundations took shape during Pulakēśi's reign. Cave no. 2 at Bādāmi was perhaps the earliest. One of its pillars bears a short inscription (Plate 2) read by G.S. Gai as "magan Aḍamari," or "son [named] Aḍamari," a name previously identified by K.V. Ramesh as one used by Pulakēśi II. Aḍamari, meaning "deadener of the drums [of the enemy kings]," was apparently a cognomen of Pulakēśi II, preceded by the word "son" perhaps to distinguish the "son" of Kīrttivarmā from the vanquished "brother" (Maṅgalēśa). Other monuments seemingly of Pulakēśi's time are the

so-called Upper and Lower Śivālayas at Bādāmi, the Gauḍarguḍi and the Mēguṭi Jaina temple (dated A.D. 633/4) at Aihole, and the Cikka-Mahākūṭa temple a mile to the southeast of the Mahākūṭa group of temples.

How long Vātāpikoṇḍa Pallava Narasimhavarmā Mahāmalla occupied Vātāpi and how much of Karṇāṭaka beyond the Calukya heartland he actually controlled is not quite certain. The confusion created by the fall of Vātāpi and the tragic disappearance of Pulakēśi lasted until A.D. 654/5 when Vikramāditya I, one of the sons of Pulakēśi, emerged as ruler and helped restore Calukya fortunes. There is definite evidence that, during the Pallava interregnum, Candrāditya and Ādityavarmā, brothers of Vikramāditya, ruled in territories far away from the centre, within the boundaries of the Calukya empire. During this period the former vassals of the Calukyas did not accept the suzerainty of the Pallavas; they also acknowledged no Calukya overlord.

Pallava power in Karṇāṭa, whatever its nature may have been, was put to an end by the efforts of Vikramāditya I, possibly with the aid of Candrāditya and his maternal grandfather Gaṅga Durvinīta. If the inscription recently discovered in the Cakraguḍi in Aihole that mentions Yuvarāja Vikramāditya pertains to Vikramāditya I (not II) as contended by Ramesh, it would be clear that Vikramāditya was raised to the status of crown prince by Pulakēśi himself.

Soon after freeing Karṇāṭa from the Pallavas, after the deaths of Narasimhavarmā I and Mahēndravarmā II, Vikramāditya, possibly forging an alliance with the Pāṇḍya potentate Arikēsari Parāṅkuśa Māṇavarman, invaded the Toṇḍai country in c. A.D. 670/1 and captured Kāñcī, driving out the fresh incumbent, Pallava Paramēśvaravarmā I. By A.D. 674 Vikramāditya had penetrated Pallava territory as far as Uragapura (Uṛaiyūr, Tirucirāpalli). Paramēśvaravarmā I, however, gathered his strength from the remaining part of his kingdom and repulsed the Calukya army at Peruvaḷanallūr near Tirucirāpalli. As a diversionary move he sent his general Cīruttonḍar, who sacked Vātāpi and returned to Kāñcī with considerable booty. Vikramāditya's son Vinayāditya and grandson Vijayāditya did finally succeed in driving back Cīruttonḍar, a task in which Gaṅga Bhūvikrama apparently aided. (Some scholars date this second sack of Vātāpi around A.D. 678.)

Vikramāditya had been ordained to Śaivism about A.D. 660; his guru was the Śaiva Mēghācārya. The so-called Arka-Brahmā temple at Ālampur dates from this time. No direct inscriptional evidence in the Calukya heartland records temple building. Stylistically, the Mālegitti Śivālaya at Bādāmi, the Sāraṅgī-maṭh at Aihole, and the Mahākūṭēśvara temple at Mahākūṭa may possibly belong to the last years of his period. The Cikkguḍi temple at Aihole (which is somewhat in the Ālampur-Nāgara style) may have belonged to the early part of his period.

Vinayāditya succeeded Vikramāditya in A.D. 681; his career ended in A.D. 696. His boastful inscriptions credit him with victories over several south and north Indian territories and also the dvīpādhīpas, the island territories across the seas: Kamēra (Khmer, i.e. Cambodia), Siṃhala (Śrī Laṅkā), and Pārasika (Persia). Granted that there must be considerable exaggeration in these claims, some sort of intra-Asian contacts at this stage cannot be ruled out. In his home territory, the Sēndrakas, Āḷupas, Gaṅgas, and Bāṇas acknowledged his suzerainty. His victory over Vajraṭa or Vajrabhaṭṭa (probably the Maitraka monarch Śīlāditya III of Valabhī in Surāṣṭra), with the help of his son Vijayāditya, his brother Jayasīṃha, and his son from the Lāṭa Calukya branch (established some time before A.D. 670), and his acquisition, among other objects, of the Gaṅgā-Yamunā images and Pāḷidhvajā-banners were notable achievements as gleaned from Vijayāditya's record of A.D. 703. Vinayāditya perhaps died when his son Vijayāditya was captured by retreating (Pallava?) enemies.

Vinayāditya gave his daughter Kumkuma Mahādēvī to the Ālupa prince Citravāhana. His queen Vinayavatī founded the so-called Svarga-Brahmā temple at Ālampur. Several temples at Aihole (Lāḍ Khān, Puṣpabhadra, Durga), Mahākūṭa (Mallikārjuna, the north-facing ruined temple, and some tiered, pyramidal temples), Sandūr (the so-called Pārvatī temple), Ālampur (Tāraka-Brahmā temple), Satyavōlu (apsidal temple), and the wall with stairway and gate to cave no. 3 at Bādāmi are assignable to this period.

In the period of Vijayāditya (A.D. 696-733), whose early years are considered here, some notable temples were built. They are in practically the same style as in his predecessor's time. Among these are temples at Nāgarāḷ (Nāganātha temple), Bādāmi (Bhūtanātha), and Banavāsi (Madhukēśvara) besides the Jambuliṅgēśvara (Tripuruṣa) temple at Bādāmi in which images of Brahmā, Viṣṇu, and Śambhu were set up by the queen mother Vinayavatī in A.D. 699.

The Calukyas had patronized Śaivism as well as Vaiṣṇavism, as attested by the Śaivite rock-cut cave-shrines at Aihole (Rāvaḷaphaḍi) and Bādāmi (cave no. 1) as well as the ancient temple of Maṅgaleśvara at Mahākūṭa (to which Maṅgalēśa gave generous donations); Vaiṣṇavism is represented by cave no. 3, cave no. 2, and the so-called Upper Śivālaya at Bādāmi, and by the Mahāvarāha emblem on the dynasty's official seal. Shrines were also built for Sūrya, Gaṇapati, and Durgā. No information on the names of priests connected with these temples nor of Brahmanical literary productions is so far available. Kings from Pulakēśi I to Pulakēśi II performed Vedic sacrifices for their glorification and the well being of their kingdom.

The Chinese pilgrim Hsüan Tsang passed through Karnāṭa in c. A.D. 641/2 and referred to the flourishing state of Buddhism in the lower Deccan. No foundational or donative inscriptions connected with Buddhist sanctuaries or monasteries in Karnāṭa in the early Calukya period have so far come to light, but a Buddhist vihāra at Aihole and the presence of unfinished (and now defaced) Buddhist sculptures carved on the inner face of the huge cavity (intended perhaps to be a rock-cut cave-temple) between cave no. 3 and cave no. 2 at Bādāmi, testify to the presence of Buddhism in Maṅgalēśa's time. One of the short inscriptions on the pillars of the Aihole Buddhist vihāra gives the name of Sthavira Ānanda's disciple Mahēndra and some other names in characters assignable palaeographically to the time of Pulakēśi II.

Substantial evidence suggests the flourishing condition of Jainism in the Calukya kingdom. The Kadambas had patronized several sects of Jainism: the Śvētapāṭṭa mahāśramaṇa saṁgha (Śvētāmbara), Nirgrantha saṁgha, Yāpanīya saṁgha, Mūla saṁgha (Digambara), and the Kūrcaka saṁgha. Jainism then moved into the new cities of the Calukyas, clear evidence provided by the Jaina cave at Aihole (the Mīna-basadi), cave no. 4 at Bādāmi, and the Mēguṭi temple (A.D. 634) at Aihole. Celebrated works by the great Jaina pontiffs of this time have come down to us. Among them are the Digambara abbot Pūjyapāda Dēvanandi's (c. A.D. 625-675) "Sarvārthasiddhi" commentary on the *Tattvārtha Sūtra* of Vācaka Umāsvāti (c. fourth-fifth century A.D.) who was of the Ucchairnāgara śākhā of the Śvētāmbara sect, his Sanskrit grammar called *Jainēndra*, his mystical-metaphysical poetic work, the *Samādhitantra*, and a few other works of deep philosophical insight such as the *Iṣṭopadēśa*. Another friar, Raviṣēṇa, converted the Prakrit *Paūmacariya* of Vimala sūri (of the Nāgēndra kula of the Śvētāmbara sect, c. A.D. 479?) into the Sanskrit *Padmacarita* (A.D. 677-678). The (Yāpanīya?) saint Jaṭā-Simhanandi wrote his famous *Varāṅgacarita* in c. the first half of the seventh century A.D. The *Tilōyapaṇṇati* (Skt. *Trilōkaprajñapati*) was also composed in this age, probably soon after A.D. 542. To that age may also be ascribed the *Mūlācāra* of the

Yāpanīya Vaṭṭakēra. The Digambara Jaina sect seems to have had an advantage over other Jaina sects (excepting perhaps the Yāpanīyas) during this period in Karṇāṭaka. No clear evidence records the Calukya kings extending patronage to Jainism, as was done by Kadamba kings, but inscriptions of the Sēndrakas—chieftains subordinate to the early Calukyas—that indicate such patronage are known. The Gaṅgas liberally patronized Jainism, at least from the seventh century onwards.

Background

The Calukyas of Bādāmi have left prolific monumental remains; the problems involved in their understanding are among the most challenging in the whole history of Indian art. The geographic position of the Calukyas allowed their kingdom to be a unique “cultural magnet,” a fact reflected in their art. Political circumstances put not only Kuntaladēśa of the Kadambas but also parts of the Deccan, Lāṭa, Naḷavāḍi-viṣaya, Vēṅgī, and possibly also the lower tracts of southern Kōsala and Kalinga into their sphere of influence. As a result, a number of differing art styles converged in the Calukya territory. In the nuclear Calukya cities—Vātāpi, Āryapura, Kiśuvola (Paṭṭadaka), and Ālampur (original name still unknown) and other sites in western Āndhradēśa—a bewildering array and variety of temple forms and architectural and sculptural styles are encountered along with a promiscuity of styles on a scale unknown in other regions. Associated Calukya inscriptions are extremely few and mostly non-foundational; a degree of stylistic conservatism, combined with the large variety of architectural forms, decorative patterns, and admixtures of styles and motifs available, has produced problems of the greatest complexity (with matching controversies about solutions). The recent work of scholars like Odile Divakaran, Gary Tartakov, George Michell, and Carol Radcliffe Bolon has helped clear much of the mist but not solved all the problems. Archaeologists from Karṇāṭaka like S. Settar, S.V. Padigar, and A. Sundara have cast a welcome light on the problems of dedication of some of the earliest Calukya temples by reference to their iconography. Recent, still unpublished work of epigraphers like G.S. Gai, Rajashekhar, and K.V. Ramesh and archaeologists like M.S. Nagaraja Rao will perhaps compel us to modify views that till very recently had been held valid or acceptable. The present essay takes into account some of the results of this current work.

Problems mainly concern the origins of early Karṇāṭa style (or styles) and the chronology of Calukya monuments. The foundations for early Karṇāṭa style rest upon indigenous Dravidian culture, language, and the ethnography of upper Drāviḍadēśa. The brick-and-timber structures preceding Calukya architecture have totally disappeared. Nothing is known about the art of Kuntaladēśa under the Kadambas nor of the art of Gaṅgavāḍi. An indigenous factor in the make-up of Karṇāṭa art, although it cannot be related to a known past, can nonetheless be sensed. Whether these local elements are of Calukya, Kadamba, or Gaṅga extraction cannot be ascertained. Some relationship with the art that flourished in the Deccan during the late Vākāṭaka, post-Vākāṭaka, Maurya, and Kalacuri periods also can be discerned. The first Calukya dynast, the chieftain Jayasimha, possibly was contemporary with the last of the Vākāṭakas, with the rising Traikūṭakas, and with the Kadambas and the early Rāṣṭrakūṭas, one of whose vassals he seemingly was. The second chieftain, Raṇarāga (Viṣṇuvaradhana?), may have been a witness to the rising power of the Kalacuris of Māhiṣmatī, which followed the downfall of the Vākāṭakas and Traikūṭakas, and of the eventual founding of the principality of the Mauryas in the Koṅkaṇa. When Calukya Pulakēśi I

came to power (before A.D. 543), the Kalacuris and Mauryas had consolidated their power, and their art had begun to show its distinctive colour. Calukya art also reveals some indirect connection, through filters, with the Maurya-Kalacuri and post-Vākāṭaka art of the Ēllōrā and Auranṅābād caves. No evidence of a bodily transposition of style from one territory to another is encountered, however, even though solitary artists from one territory may have gone to work in another. The main currents of style in the two regions remained distinct in character and disposition.

Early Calukya foundations primarily were royal ones. Of the caves at Aihole, the Śaivite Rāvaḷaphaḍi was patronized by Maṅgalēśa. Cave nos. 1 and 3 at Bādāmi have regal pretensions (cave no. 3 a royal foundation of Kīrttivarmā and Maṅgalēśa); cave no. 2 perhaps was the consequence of the munificence of Pulakēśi II and cave no. 1 of the piety of the queen mother Durlabadēvī. (The Jaina cave no. 4 is humbler in dimensions and quality; some Jaina minister or tradesman may have been behind this excavation.) These caves offer the earliest evidence of Calukya art. How far they are indigenous, however, what their chronological positions and inter-relationships are, whether any existing structural buildings could be coeval, and what connections there could be between the caves and structural stone temples, are problems for which there are no totally satisfying answers.

The guilds that carved the Aihole caves were different from those that worked at Bādāmi; even between the brahmanical and Jaina caves at Aihole, differences are discernible, despite shared features of floor plan, pillars, and treatment of the main hall-ceiling. The brahmanical cave has a fluted column in front of it which once was surmounted by an āmalaka and seems almost a duplicate of Maṅgalēśa's Mahākūṭa column (Plates 18-19). A label inscription some years ago noticed by M.A. Dhaky on the adhiṣṭhāna of the north (Naṭēśa) bay has been read by K.V. Ramesh and M.S. Nagaraja Rao, after a little restoration, as "Raṇavikrānta," a cognomen of Maṅgalēśa (Plate 1). Some scholars had considered the cave an excavation that followed the Pallava invasion of A.D. 642, basing the surmise on "tall mitres" and the "southern look" of the sculptures. Though the sculptures doubtless possess a general southern exterior and mannerisms, ethnically they represent the Kannaḍigā and not the Tamiḷ-ian (Pallava) type. (Unlike Pallava, details of ornaments are shown.) An opposing view makes this cave the earliest of all Calukya excavations, dating from c. A.D. 560, and sees its powerful sculptures as the most archaic in the Calukya territory. Recognition of Maṅgalēśa's column and his cognomen carved inside tend somewhat to support this (though the sculptures do not seem quite so early); whether he was responsible for the whole excavation (as is possible) is a question that needs deeper investigation.

The Bādāmi caves also have raised problems. Burgess thought the sequence was 3, 2, 1; Gary Tarkatov and Odile Divakaran separately have made strong cases for the chronological order 1, 2, 3. A label inscription mentioning "Aḍamari" on one of the pillars inside cave no. 2 (Plate 2), however, in characters somewhat close to those of the donative inscription of Maṅgalēśa in cave no. 3, must also be taken into account. The sculptures in the Bādāmi caves show a progressive decline of the "southern ethnic" (Kannaḍigā) element from cave no. 3 to cave no. 1 (and 4) to cave no. 2. The Maurya-Kalacuri dvārapālas at the entrance of cave no. 2 (Plates 4-5) hardly can be dated before A.D. 600 in the context of Ēllōrā. The short inscription in cave no. 2, if it mentions Pulakēśi II, makes one suspect that the cave was the handiwork of his early years. The pōtikās with two rolls, in lieu of three as found in cave nos. 3 and 1, and other examples of detailing seem more progressive, leading toward types known from structural temples. The ceilings in the later structural temples also seem to hark back to cave no. 2 (and to some extent cave no. 1) and not to cave no. 3 (A.D. 578).

Up to the days of Maṅgalēśa, the Dravidian ethnic type persisted in Calukya sculptures; sculptures in the Aihole caves and cave no. 3 at Bādāmi are witness to this. A loose sculpture in the Mahākūṭa compound (Plate 6), thought to be Pallava by S.R. Balasubrahmanyam, is of the period of Maṅgalēśa. Other sculptures (save some on the main Mahākūṭēśvara temple) are physiognomically different, reflecting a variety of ethnic types.

The existing Calukya stone structural temples do not seem to predate the cave temples and the earliest do not seem to date before the later years of Maṅgalēśa and the period of Pulakēśi II.

The Rucaka pillar and its basic decoration, and double taraṅga-capital (available only in Bādāmi cave no. 2), some of the śākhās in the doorframes, and a few ceilings such as those of Nāgarāja, Matsyacakra, and Nandyāvarta, may have been inherited from cave-traditions, particularly those of caves nos. 1 and 2. The full décor of the cave interiors, however, is never met with in structural temples; even parallel features that are encountered betray differences in perception and quality, partly due to differences in age and partly to differing guilds. Certain features in structural temples, such as some varieties of adhiṣṭhānas, pōtikās, nāgaśākhā in the doorframe, a sāndhāra plan, jālas, etc., are not met with in cave architecture.

Architectural Features

Calukya monuments mostly comprise prāsādas (temples), though a few instances of kuṇḍas (minor reservoirs with steps), prākāras (ramparts), and pratōlīs (gateways) also survive. The palatial buildings in the northern quarters of the Vātāpi fort have almost totally been obliterated.

Among temple forms, one encounters maṇḍapa or hall-shrines, muṇḍamāla (temples without superstructure), Deccano-Drāviḍa class, often with upper talas as well as cupola, and, among temples with a northern affiliation, Latina and tiered, pyramidal classes of temples. Larger and medium size temples generally have a gūḍhamāṇḍapa preceded by a mukhacatuṣkī or mukhamāṇḍapa. In a few cases, instead of a gūḍhamāṇḍapa, an ardhamāṇḍapa is found.

Both nirandhāra and sāndhāra temples are encountered except in the tiered, pyramidal type where temples are invariably nirandhāra. In rare cases, the sanctum is moved back to meet the back wall, allowing no ambulatory, as in the Sāraṅgī-maṭh and the Lāḍ Khān temple at Aihole. At least four instances of apsidal shrines are known: the ruined shrine north of Cikkiguḍi and the Durga temple at Aihole, the Cikka-Mahākūṭa near Mahākūṭa, and the temple at Satyavōlu in Āndhradēśa. The Gauḍar-guḍi and the Durga temple at Aihole, both are peristylar. (The Durga temple possesses two ambulatories.) Tiered, pyramidal temples usually have a square garbhagrha with straight walls. Nirandhāra Latina temple-plans proliferate into two aṅga-divisions (bhadrā and karṇa) only. Larger Drāviḍa vimānas sometimes show pratibhadra or pratikarṇa, and the karṇas, too, are provided with projecting kōṣṭha bays.

The adhiṣṭhāna in early temples is mainly of two varieties, one of which is like the Kapōtabhadra upapīṭha but with a Nāgara kumbha in lieu of Drāviḍa jagatī; the tall kandhara-recess is sometimes filled with panels of bhūta figures, narratives, and mythical ihāmṛga animals and birds, topped by either the kapōtapālikā of northern affiliation (this being a more frequent feature) or the Drāviḍian kapōta. This is decorated by alpanāsīs which most often show gandharva or kinnarī heads (sometimes floral motifs) in the gāḍha-cavity. The mukhapattī is ornamented with rosettes; the śikhā is often lotiformed. Birds (cakravākas, haṁsas, mayūras, etc.) relieve the slopes

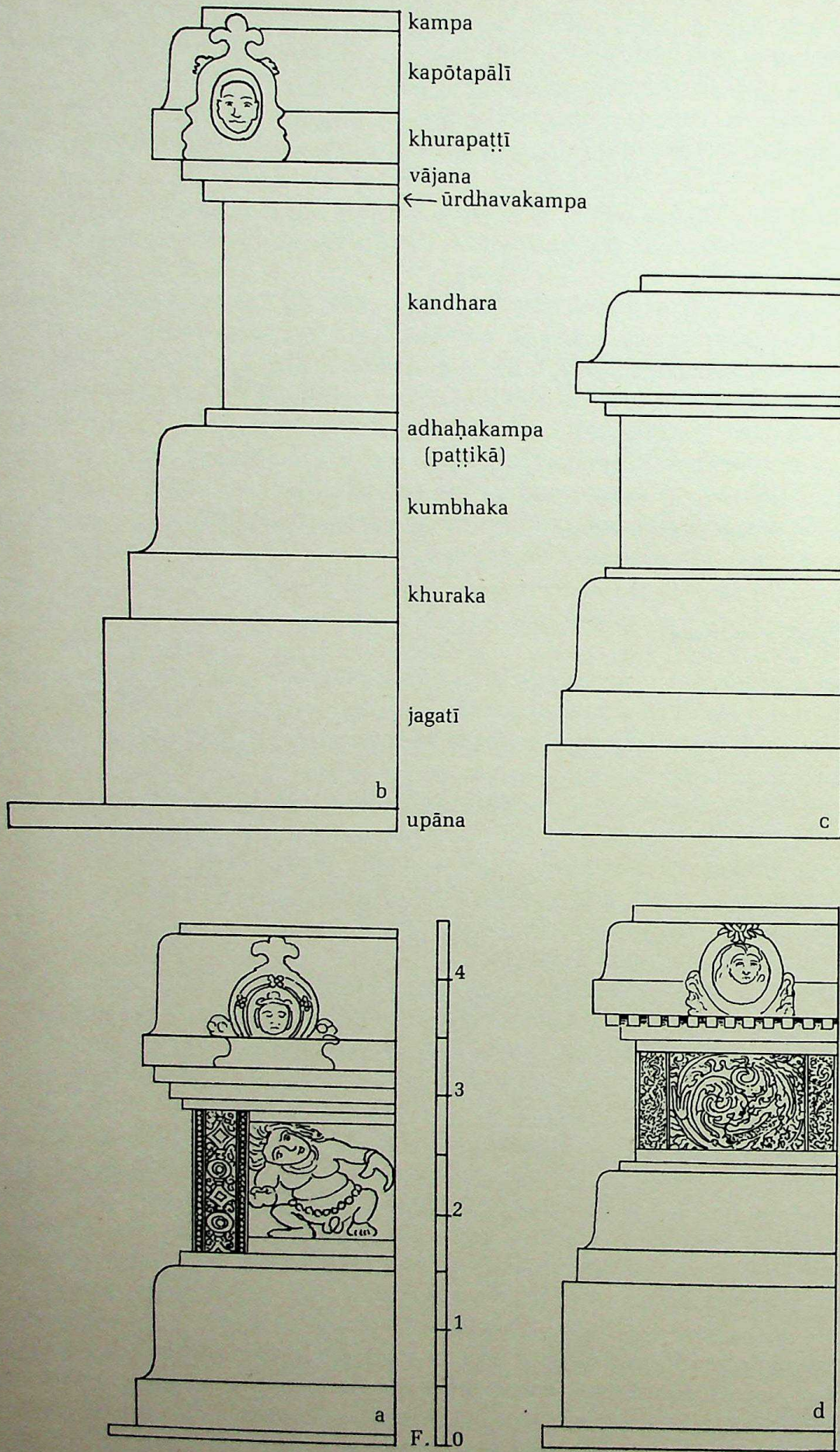


Fig. 1. Adhiṣṭhānas:
 a. Bādāmi. Upper Śivālaya; b. Aihole. Lāḍ Khān; c. Aihole. Sūryanārāyaṇa;
 d. Aihole. Durga, inner wall.

Fig. 2. Aihole.
Mēguṭi, adhiṣṭhāna.

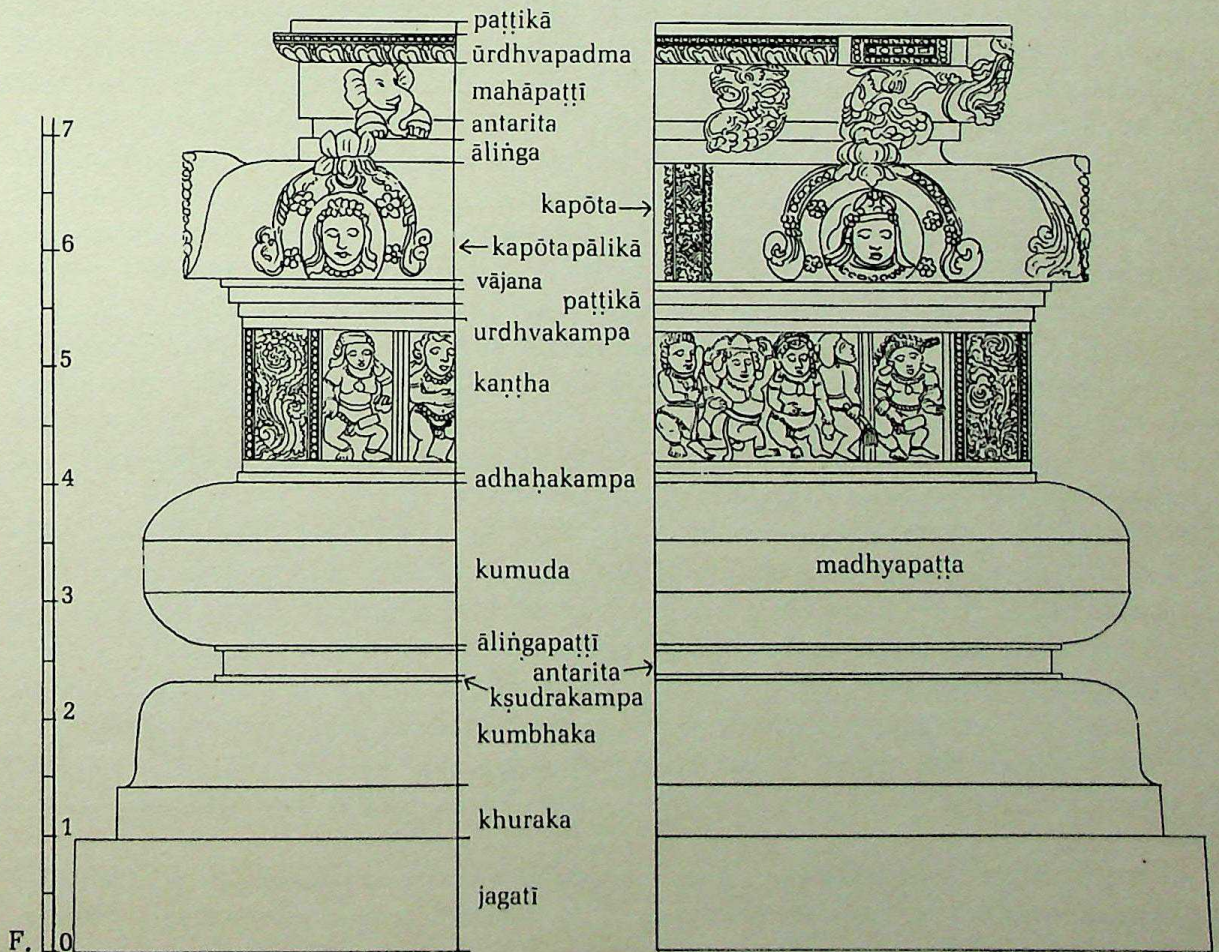
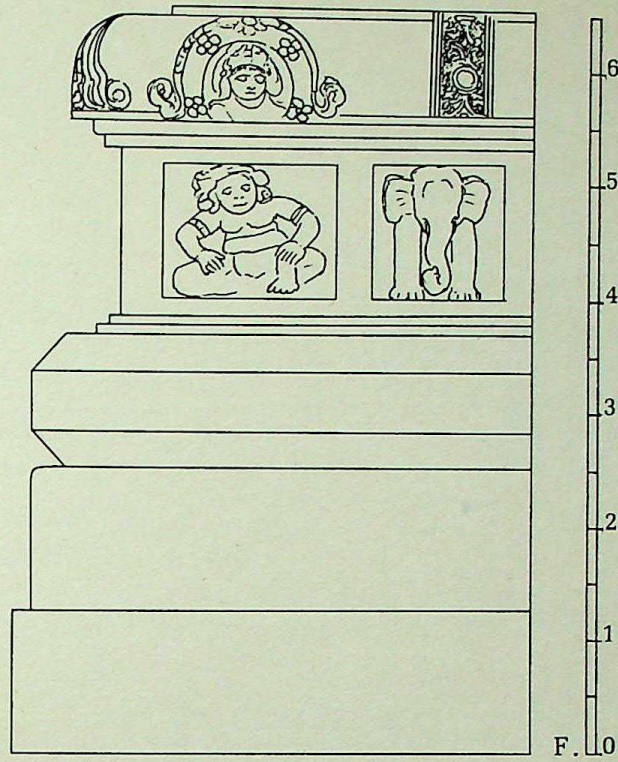


Fig. 3. Bādāmi. Mālegitti Śivālaya, adhiṣṭhāna.

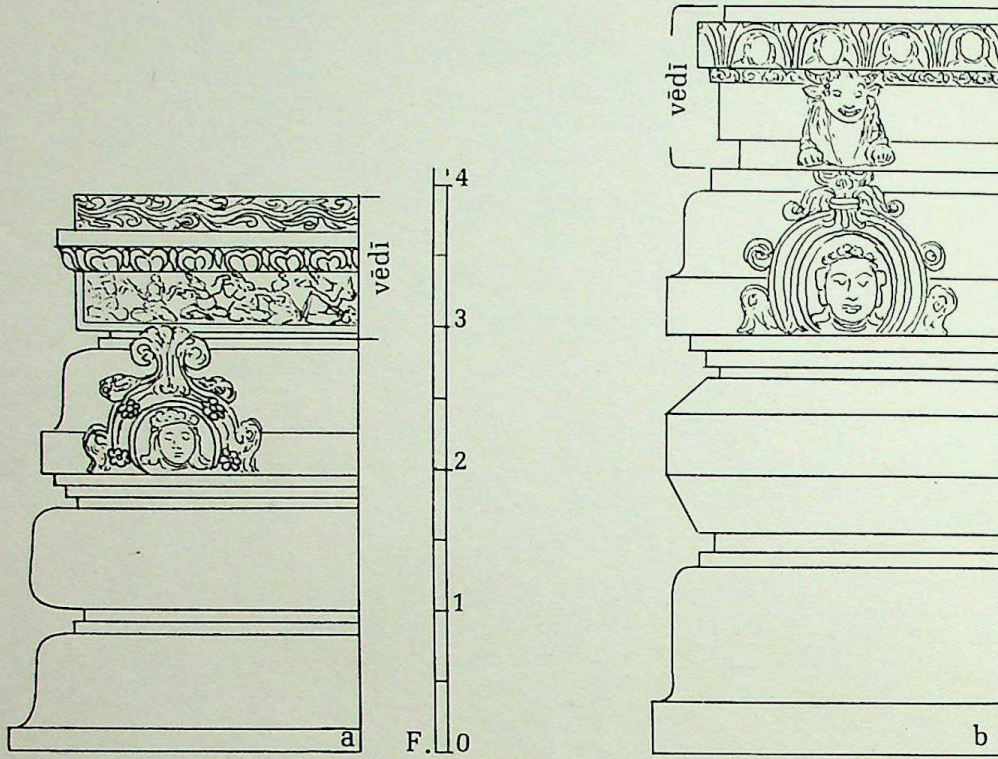


Fig. 4. Adhiṣṭhānas:

a. Mahākūṭa. Mahākūṭēśvara; b. Mahākūṭa. Mallikārjuna.

between the alpanāsīs on kapōtapālikā, vertically spread ratnapaṭṭa appear in the case of kapōta (Mēguṭi temple, Aihole; Mālegitti Śivālaya, Bādāmi). In the second type of adhiṣṭhāna, a variety of Kapōtabandha, the kandhara is replaced by either tripaṭṭa or vṛtta kumuda; from the days of Vinayāditya, this sometimes becomes dhārāvṛtta.

The wall proper (pāda) in the larger temples shows highly decorated vēdī with vyālas and sometimes other floral and figural motifs are featured in the kaṇṭha. The part above the vēdī is sometimes plain but most often is punctuated by Brahmakānta pilasters; only in decorative details do they differ from their Tamiḷian parallels. Pōtikā is usually the taraṅga type, often with a curved profile as in early Toṇḍaināḍu temples. Divinity figures on the vimāna and maṇḍapa walls are a rare feature. Dēvakōṣṭhas and jāla-bearing niches are crowned by makara-tōraṇas. Jālas of different (but primitive) sorts dimly illumine the ambulatory and gūḍhamaṇḍapa, and also the hall shrines (Aihole, Lāḍ Khān). Shallow niches with divinity sculptures, or sham slit-niches set between pilasters, in some cases decorate the walls.

For prastara, the kapōta of southern specification generally was preferred, with alpanāsīs decorated like those on the adhiṣṭhāna below. Bhūtamālā or haṁsamālā is applied beneath the kapōta (this feature, however, is absent in temples up to the mid-years of Vikramāditya I). Haṁsamālā seems more favoured in Vinayāditya's time. The gōpanāsī-framework, as in the Bādāmi caves, often is shown on the inner surface of the prastara's kapōta, particularly on the earliest temples. In some cases, vyālamālā with discretely placed vyālas occurs above the prastara. Otherwise a sort of varaṇḍikā (or hāra, often without kūṭas and śālās) appears if the temple is of the muṇḍamālā class.

The superstructure, wherever available, is of the Deccano-Drāviḍa class (examples of Latina and tiered, pyramidal classes will be covered in another volume). The exterior walls of sāndhāra temples support a hāra with kūṭas and śālās, interspersed with alpanāsīs. The walls of the gṛhapiṇḍi of the second tala reflect the elevation of the

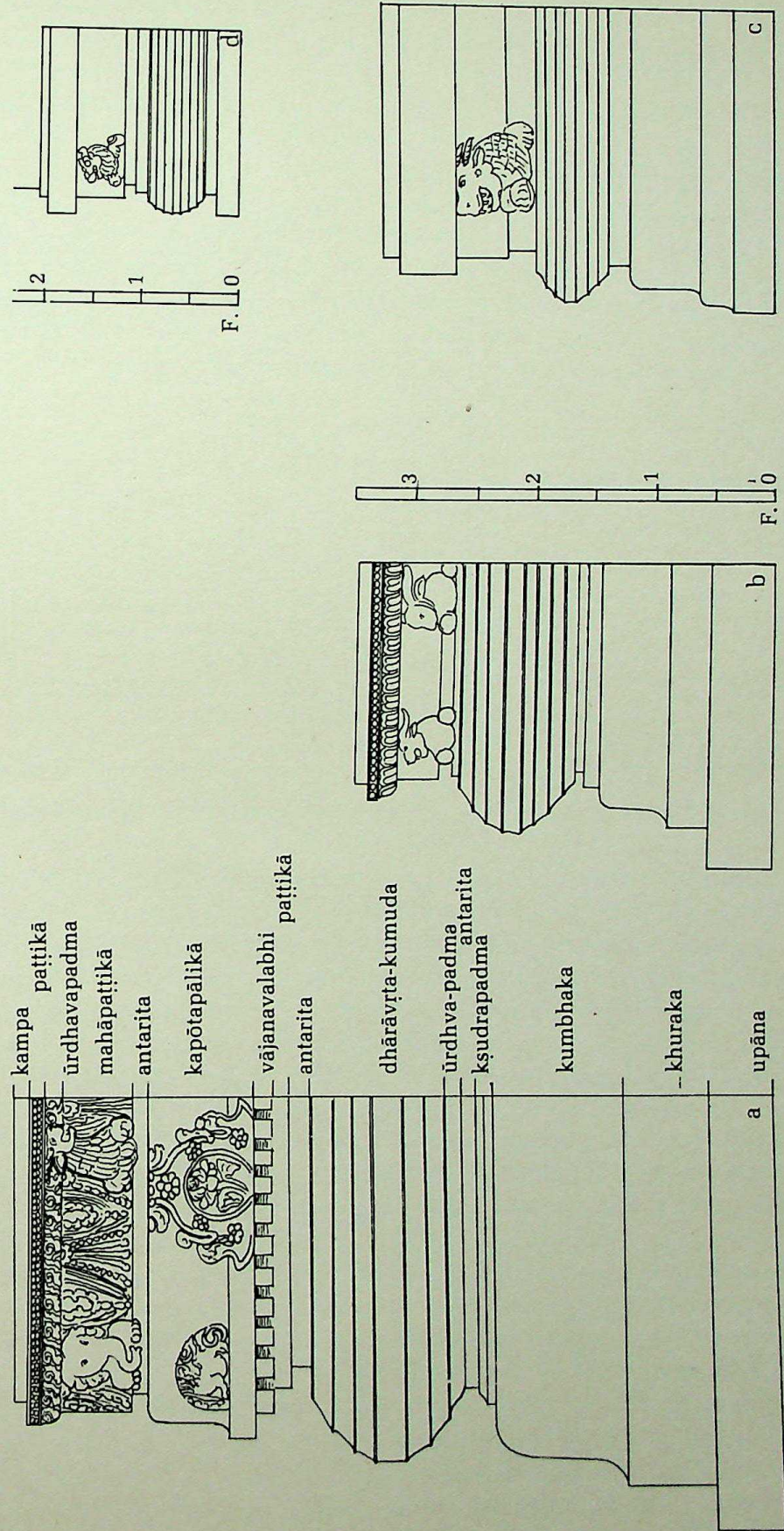


Fig. 5. Adhiṣṭhānas:

a. Aihole. Durga temple, outer wall; b. Nāganātha temple; c. Bādāmi. Jambulingēśvara.

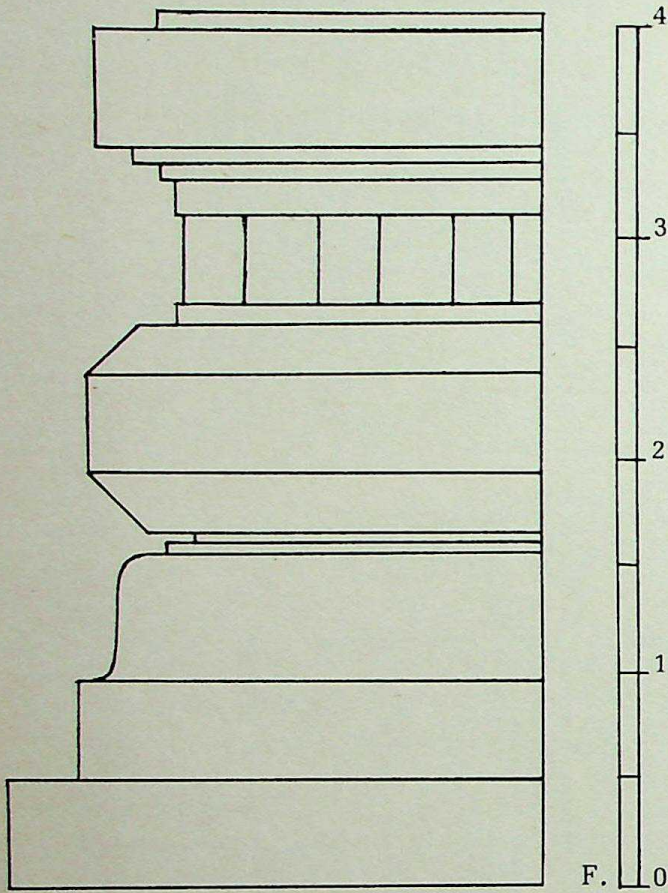


Fig. 6. Bādāmi. Bhūtanātha temple, adhiṣṭhāna.

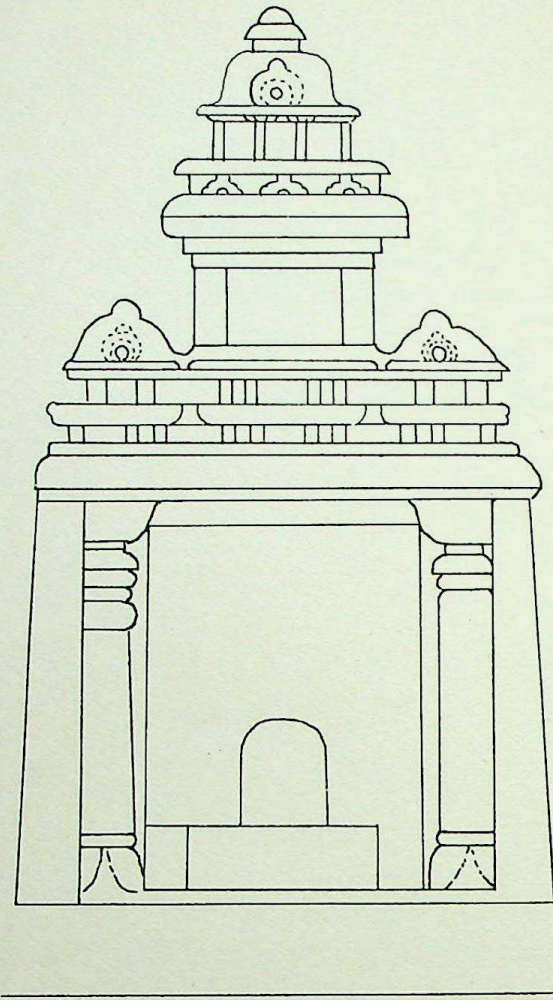


Fig. 7. Bādāmi. Rock-relief, temple-model no. 1.

lower tala on a diminutive scale and show plain sham niches. The grīvā is subdued; the roofs of flanking karṇakūṭas touch the sub-cardinal śikhara faces. The śikhara in at least four cases is octagonal; a square śikhara is used in actual temples (Upper Śivālaya and Bhūtanātha, Bādāmi) as in the four rock-reliefs of temple-models behind the Bhūtanātha group (Figs. 7-10); a round śikhara is absent in this phase. (Differing from Toṇḍaināḍu temples, corner ribs here, particularly of octagonal śikharas, have no ornamentation.) Kalaśa is rarely preserved; it possibly had an aṇḍa-part like a tiny āmalaka surmounted by a smallish neck and a sort of lotus bud or citronlike finial. The śālā-śikhara (Valabhī type) is nowhere seen as a superstructure on actual buildings. Only one Gajapṛṣṭha example is extant, at Satyavōlu in Āndhradēśa. The Durga temple at Aihole, though apsidal, has a square Latina śikhara over its sanctum.

The access-stairway to the temple, fronting the mukhacatuṣkī, is of the hastihasta type. The mukhacatuṣkī is composed of four (either full or dwarf) pillars; these are mostly plain (with or without bosses) but in some instances show carving. In North India it is customary to have engaged half-columns at the rear of this porch. In Karnāṭa, full rear pillars stand away from the wall of the maṇḍapa.

A mukhamaṇḍapa is, in a few instances, used instead of mukhacatuṣkī, particularly from the late years of Vikramāditya I. We may cite the Sāraṅgī-maṭh, Lāḍ Khāñ, and Durga temples at Aihole. The front and sometimes lateral faces of the front pillars were decorated with mithunas, Rati-Manmatha, Gaṅgā and Yamunā, Yakṣiṇī (seducing a monk?), and rarely, with pratihāras. (In a few cases figures also occur on mukhacatuṣkī pillars, as in the Huccapayya-maṭh, Aihole, and the Nāganātha temple, Nāga-

raḷ.) Usually, a vēdī with vyāla and sometimes bhūta figures connects the peripheral pillars of the mukhamaṇḍapa. Late in Calukya times, kakṣāsanas showing pūrṇaḥaṭa decoration were also sometimes placed above the vēdī (in a few instances these were added afterwards).

The columnar hall-interior invariably abuts the garbhagrha front. The hall is divided into nave and lateral aisles, sometimes double in large examples (the Lāḍ Khān, Aihole, and Mallikārjuna, Mahākūṭa). Pillars invariably are Rucaka, with heavy, monolithic shaft; they seldom have a base. They are decorated by darpaṇa-medallions (half, three quarters, or full), underscored by belts. In several cases these are left as uncarved bosses; in some examples they are ornamented, the darpaṇas filled with figural, floral, or other motifs, the narrow belts by vines, the wider belts by vyālas and muktāgrāsa. One meets a wide variety of pōtikās on the columns of the structural temples. The earlier temples show plain, rectangular, cross-blocks (Mahākūṭa Bāṇanti,

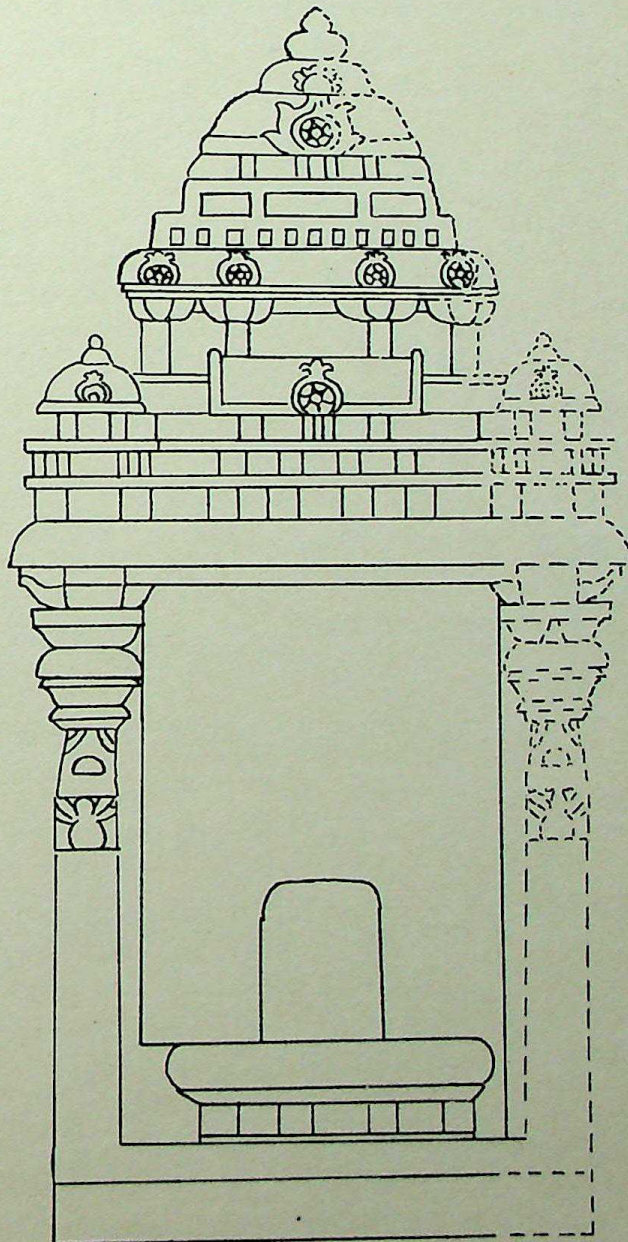


Fig. 8. Bādāmi. Rock-relief, temple-model no. 2.

and Mahākūṭēśvara), blocks with a plain, sinuous profile (Buddhist vihāra and Gauḍarguḍi, in Aihole), or taraṅga-roll blocks of the Pallava type (sometimes with a central, longitudinal, carved belt). Rarely, a flattish taraṅga of the Maurya-Kalacuri (Ēllōrā) type (Mālegitti antarāla) or a double roll with a carved belt sticking closely to the undulations (Lāḍ Khān, Aihole; Mallikārjuna, Mahākūṭa; Jambuliṅgēśvara, Bādāmi) appear, a precedent for which appears only in cave no. 2, Bādāmi.

The utara with its projecting "tantraka" division (the upper horizontal facia) is sometimes ornamented with vegetal scrolls. Sāndhāra temples of northern affiliation and those with a Nāgara affiliation, generally possess a short clerestory in the nave, with kaṇṭha enriched by figural motifs in panels and crowned by a decorated kapōta-pālī. In temples of Drāviḍa class, a higher clerestory supporting a hāra with densely set kūṭas and śālās generally occurs. Halls with nave and clerestory show cross-beams which span the nave pillars; bhāravāhaka figures issuing from makara-mouths feign to support these beams at the ends. The soffits of these cross-lintels are ornamented either with lotus petals in opposing rows or with flowing kalpalatā. Other lintels normally show only a full-blown lotus in the centre of a soffit. (A bisymmetrical

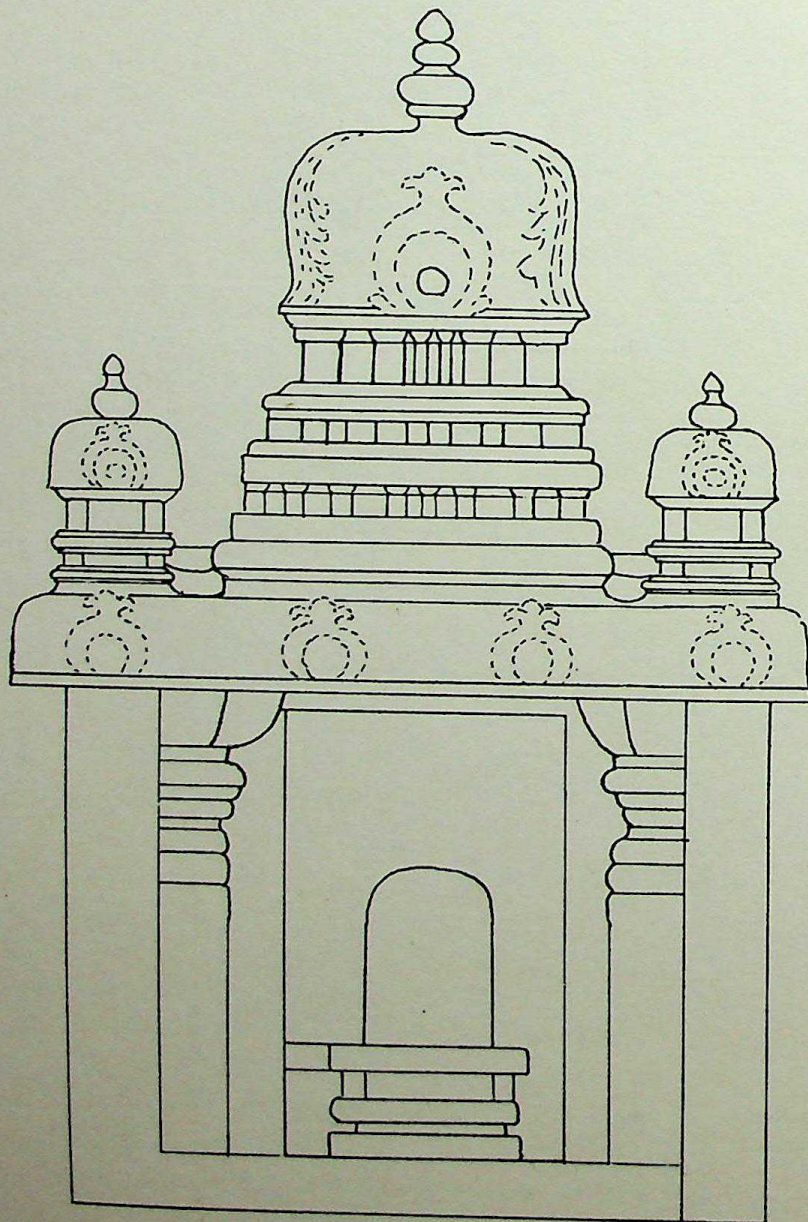


Fig. 9. Bādāmi. Rock-relief, temple-model no. 3.

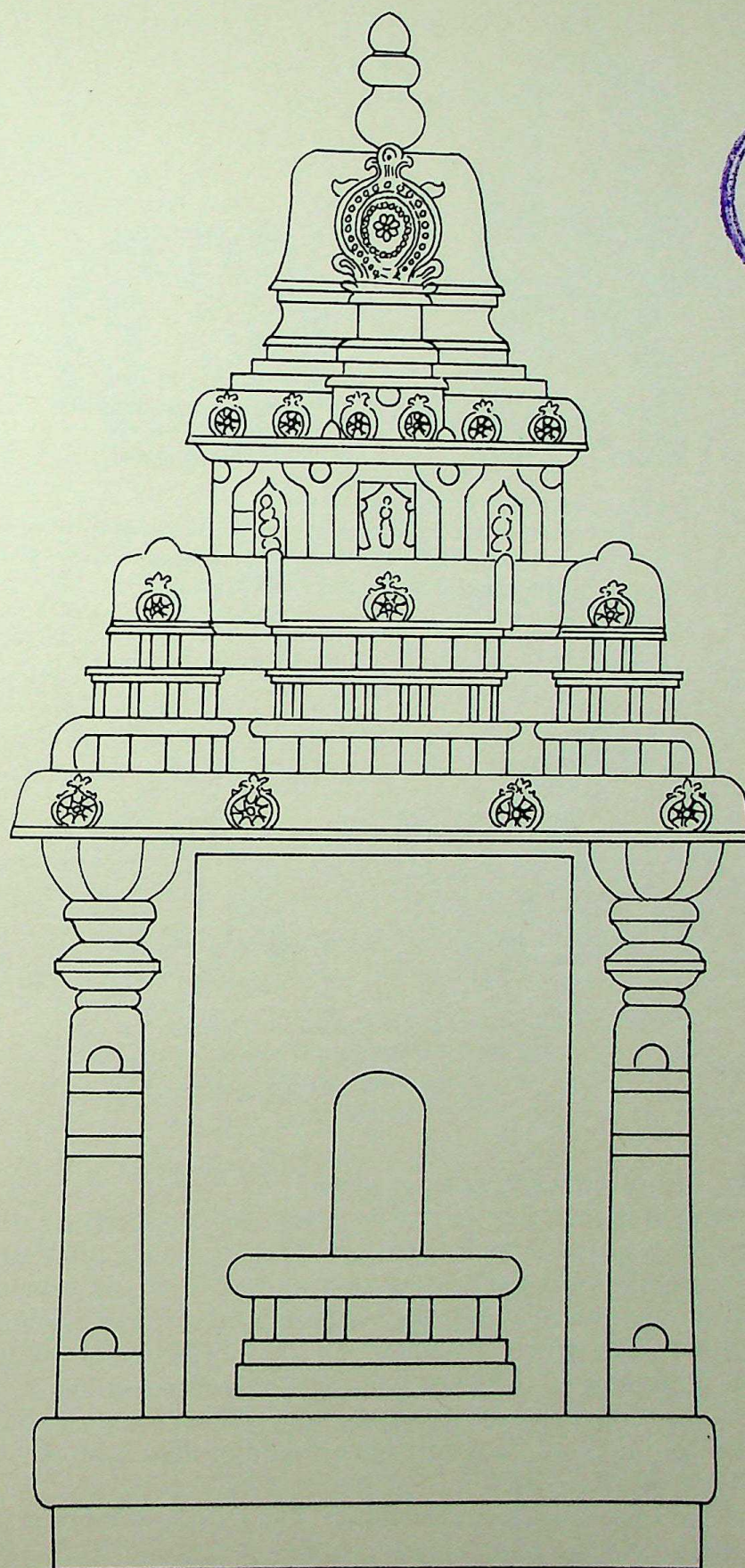


Fig. 10. Bādāmi. Rock-relief, temple-model no. 4.

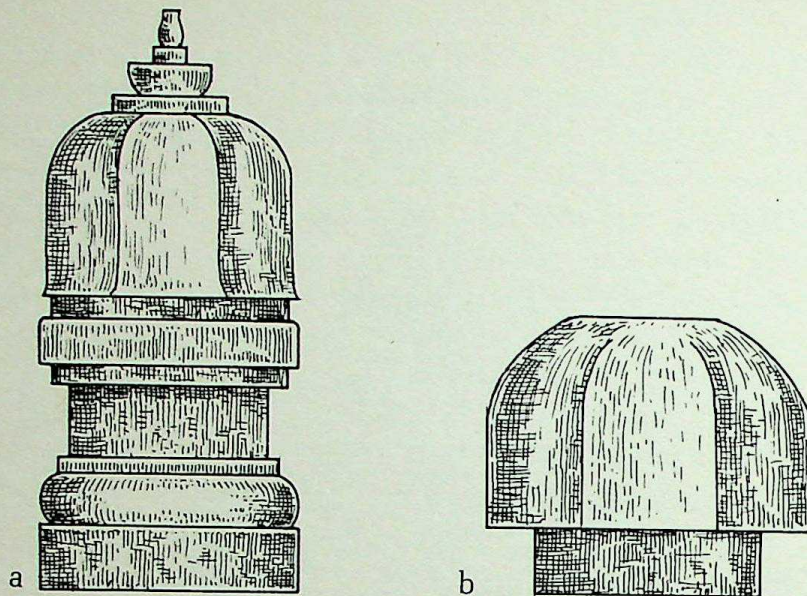


Fig. 11. Surāṣṭra (Gujarat), superstructure-elements:
 a. Bilēśvara. Bilvanātha Mahādēva temple, superstructure, karnakūṭa;
 b. Bhāṇasarā. Temple no. 1, superstructure, crowning cupola-śikhara.
 (Courtesy: Department of Archaeology, Gujarat State.)

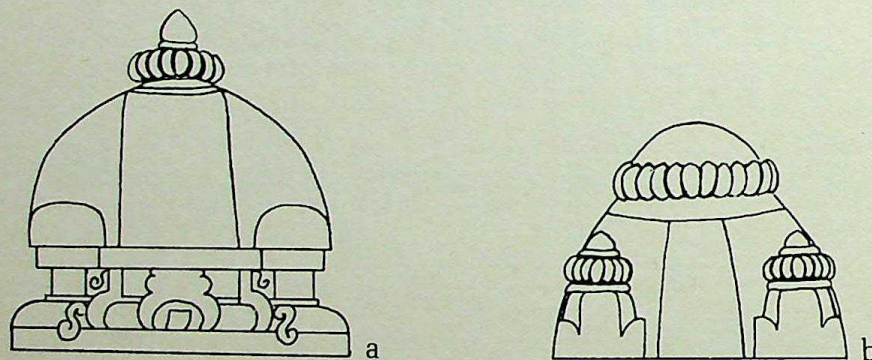


Fig. 12. Dakṣiṇa Kōsala, superstructure-elements:
 a. Śirpur. Lakṣmaṇa temple, śikhara, detail;
 b. Rājim. Rājivalōcana temple, śikhara, detail.

lotus-pattern is also encountered, as at Gaudarguḍi.)

The cave temples possess a variety of decorated Samatala vitāna ceilings in their vīthikā or paṭṭaśālā. Some of these, such as the Nāgarāja ceiling (Bādāmi cave no. 1), matsyacakra, and nandyāvarta (Bādāmi cave no. 2), survive in the structural temples. Several new types, some being translations of paintings, are also encountered: box or grid types with narrative panels in Latina and Nāgara-like temple-halls (Cikkiguḍi, Huccimalliguḍi, at Aihole), a full-blown lotus with vidyādhara or Yakṣa couples set in compartments (Jambuliṅgēśvara, at Bādāmi), and ceilings showing Brahmā, Viṣṇu (sometimes with Lakṣmī), and Hara-Gaurī (on Nandi) in their centres, which became popular from Vijayāditya's time.

Doorframes are often profusely decorated. The jamb-conventions were derived from post-Vākātaka, Kalacuri, Maurya, and post-Gupta types; the unknown art of Lāṭa, Naḷavāḍi, and Kōsala-Kaliṅga may also have contributed, blending with indigenous forms. In all the available varieties of doorframes, the spirit of Kuntala shines through

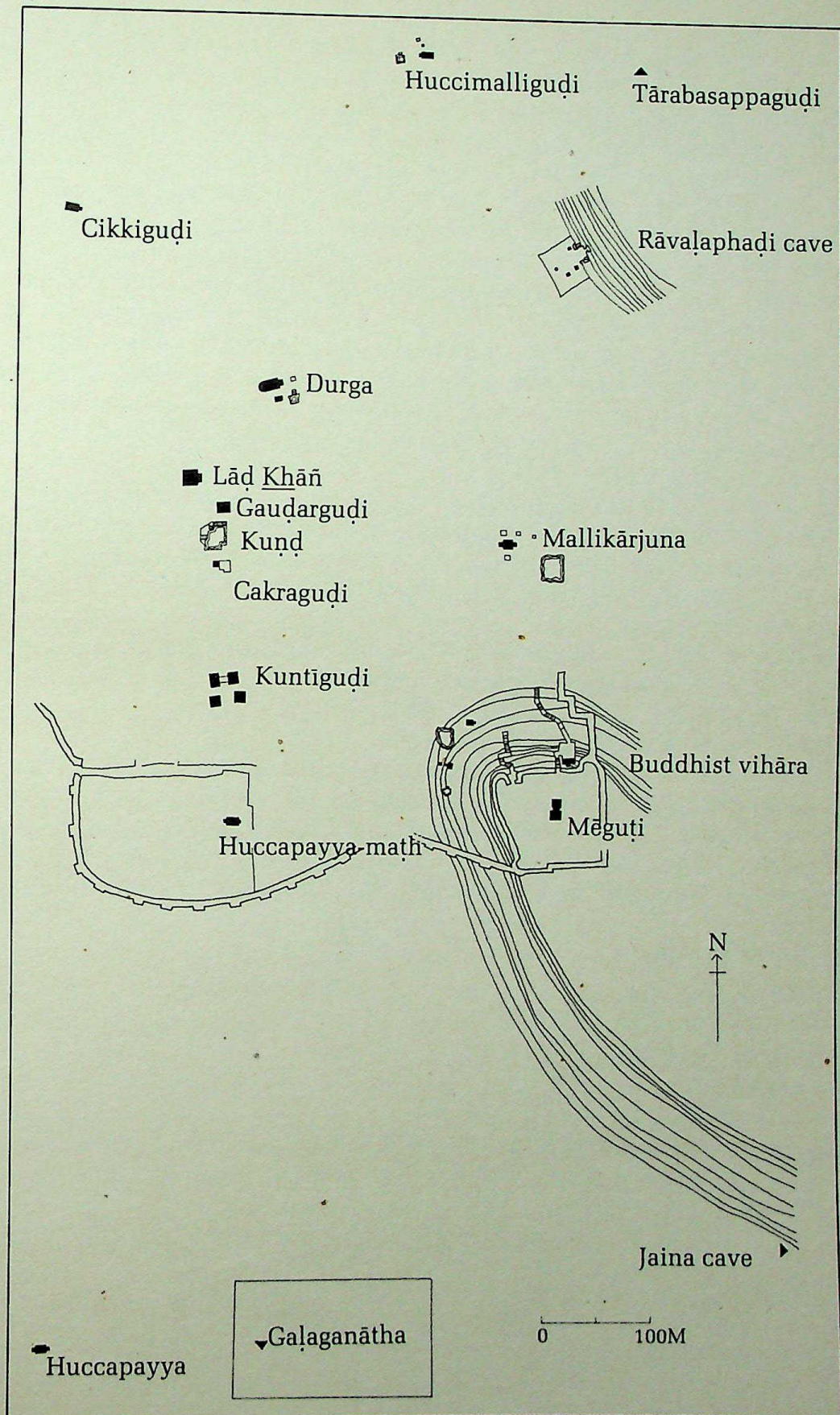


Fig. 13. Aihole. Site-plan. (Courtesy: Michell.)

and transcends the formal indebtedness to northern India.

Doorframes of the structural temples, though they borrow some ideas from cave-temple doorways, are better articulated, more developed, although (with the exception of temples such as Gaḍarguḍi and Cikkiguḍi at Aihole) the decorative details are somewhat atrophied. The earliest structural temples (Bāṇantiguḍi, Hire Mahākūṭeśvara, Bādāmi's Lower Śivālaya, etc.) have three śākhās, each staggered behind the former as had been the Vākāṭaka, Maurya, and Kalacuri precedent. In some cases, stambhaśākhā and outer padmaśākhā are included. The stambha type seems either distantly post-Gupta, post-Vākāṭaka, or follows the Draviḍian Brahmakānta pilaster, in part dhārāvṛtta, somewhat after Bādāmi cave-parallels. Doorframes generally are triśākhā or pañcaśākhā. From the inside, these are ratna, nāga, valli, stambha, and bahir (usually padma). The wide gaps between the outer śākhās noticeable in cave-temple doorways are generally absent in the structural examples. At the base are Śaṅkhanidhi and Padmanidhi (which also occur in the caves), Gaṅgā and Yamunā (from the late period of Pulakēśi II onwards), mithunas, Rati and Kāma, pratihāras, etc. A well-defined udumbara-doorsill is absent. Where nāgaśākhā occurs, a garuḍa is shown holding the nāga-tails on the lalāṭa.

The uttarāṅga shows either phāṁsanā-roofed models, sometimes with śūrasēna-fronton, or the Drāviḍa hāra, with karṇakūṭas and a central śālā. The former appears mostly in Latina and Nāgara-like temples and the latter in Drāviḍa temples, but this rule has not been observed strictly. The outer śākhā most often goes around the uttarāṅga as a sort of overdoor.

The lack of bhadra-gavākṣas, particularly, in sāndhāra vimānas and large halls, renders the interior sombre and airless and the details of the hall's clerestory recede into darkness and gloom. The quality of carving is often variable; non-figural carving, particularly, becomes progressively ossified.

At this stage in Karnāṭa, the Drāviḍa superstructure possesses no śūkanāsa-antefix; except for its earliest example (the Kumāra-Brahmā temple, Ālampur), Nāgara superstructures do. The roof of the maṇḍapa is usually covered on the outside by heavy, corrugated, reticulated slabs; the roof of the clerestory is raised above the aisles. The roofs of the maṇḍapas of Drāviḍa temples are ringed by hāra with kūṭas and śālās.

Aihole, Buddhist vihāra (Figs. 14a-d; Plates 7-16)

This vihāra-temple nestles on the northern slope of the Mēguṭi-temple hillock in Aihole (Fig. 14c). It earlier was believed to be Jaina but recently has been identified as Buddhist by S. Settar. The façade of the temple shows a vīthikā-cloister, four columns and two engaged columns wide, with a corresponding upper storey (Fig. 14c, d). Inside the vīthikā, a central door leads to a rectangular, astylar, and poorly lit inner paṭṭaśālā; beyond is a row of three cells (Fig. 14a). Pillars on the ground floor of the vīthikā are plain Rucaka type, with unworked, but attractive, medallions and belts (Plate 7) and plain pōtikās. The wall-pilasters have taraṅga pōtikā. The joists of the central and eastern quadrants of the vīthikā are ornamented by gaping makaras, from which emerge bāla-vidyādhara (Plates 8-9). Either muktāpadma (Plate 8) or muktāgrāsa occupies the profile's centre (Plate 9). The soffits of the joists of the central quadrant are ornamented by flowing vine designs. In this quadrant the Samatala vitāna is padmaśīlā; the other vitānas are plain.

The doorway leading to the paṭṭaśālā is aṣṭaśākhā, beginning with plain antaraśākhā; then ratna-, bhūta-, stambha-, valli-, rūpa-, mālā-, and bāhyaśākhās (the latter with lotus petals; Plates 10-11). In the bhūtaśākhā, bhūta panels are alternated with

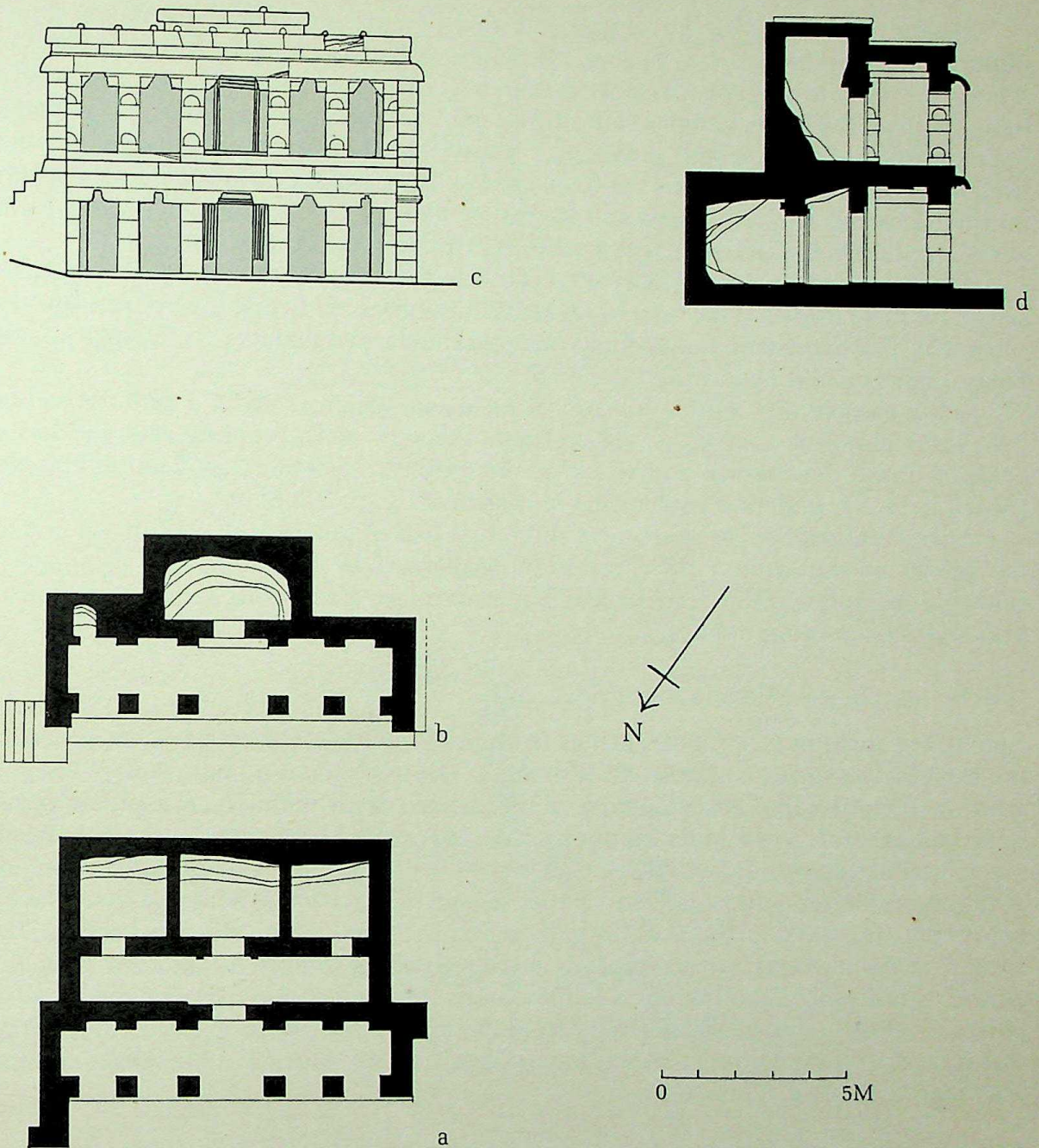


Fig. 14. Aihole. Buddhist vihāra:

a. lower storey plan; b. upper storey plan; c. elevation; d. section. (Courtesy: Michell.)

exquisite fragments of kalpavallis; the panels are demarcated by bars ornamented with half rosettes in triangles (right) or floral pattern (left). The shaft of the stambhaśākhā is fluted, as in the Bādāmi cave-temples. Below the girdle and above the mālāsthāna and the puṣpabandha, the shaft becomes octagonal. The valliśākhā is countersunk between the stambhaśākhā and the rūpaśākhā. The lower end of the valli is held by a seated jambhaka or yakṣa. The rūpaśākhā is divided into panels illustrating Buddha's life. The figures at the śākhā-bases are mostly defaced; from what survives, however, it seems that there were seated mīthunas below the outer śākhās, nidhis below the stambhaśākhās, and female figures (perhaps river-goddesses) at the end of the inner śākhās.

Beyond the paṭṭaśālā, the central cell also possesses an ornate aṣṭaśākhā door-frame with plain, then ratna-, puṣpa-, stambha-, valli-, rūpa-, mālā-, and bāhyaśākhās (Plates 12-14). The countersunk puṣpaśākhā is in low relief, showing a very painterly lotus scroll; at the lower end is a standing divine figure in dvibhaṅga posture (perhaps Padmapāṇi?) holding the stalk of the lotus-scroll (Plate 12). The stambhaśākhā shows a Brahmakānta colonnette (Plate 13). This central cell possibly enshrined a now much mutilated seated Buddha image that is cast outside. The flanking cells could have sheltered images of Tārā or Mahāmāyūrī (as at Ēllōrā) and Avalōkitēśvara.

The vithikā of the upper storey (Fig. 14b) has plain pillars; the central ceiling has a seated figure of Buddha rendered by an artist unaccustomed to making Buddha images (Plate 15). The doorframe into the paṭṭaśālā has unadorned śākhās; its uttaraṅga shows kūṭas, pañjaras, and bhadraśālā (Plate 16).

Settar assigns this temple to the Vākāṭaka age, which is about a century earlier than the style of its carving would warrant. Tartakov more properly sees similarity between these doorframes and those of the Calukya cave-temples. The vihāra can plausibly be a foundation of the time of Maṅgalēśa (A.D. 596-609).

A short inscription in characters of the first half of the seventh century on one of the pillars of the ground floor mentions Mahēndra of the Piṇṭhavādi (Piṇḍapāti) school, a disciple of Sthavira Ānanda. The inscription gives other names whose relation and relevance are unclear.

Aihole, temple near Rāvaḷaphaḍi (Plate 17)

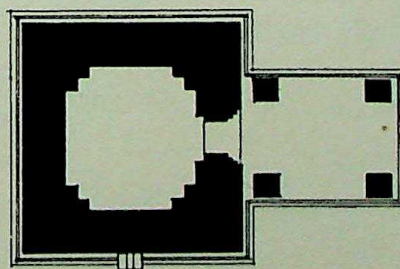
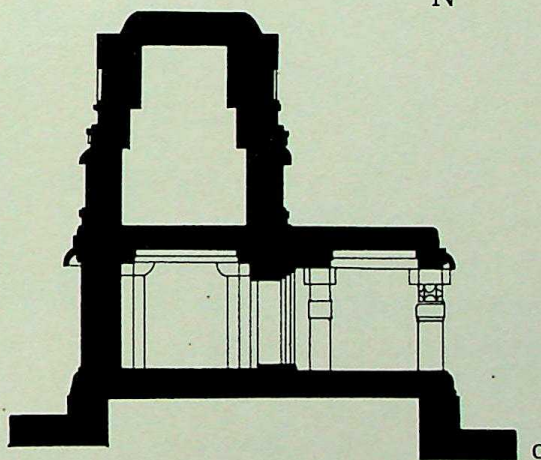
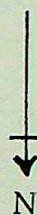
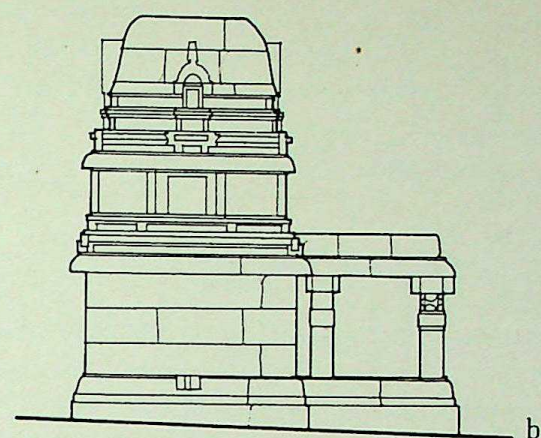
Among the three or four small shrines in front of the Rāvaḷaphaḍi cave, the oldest is the west-facing shrine to the south (Plate 17). The temple has a plain, square vimāna with an upapīṭha-like adhiṣṭhāna, a mukhacatuṣkī with plain Rucaka pillars (with wide belt-bosses), and a plain sinuous pōtikā. Above the kapōtapālikā of the prastara are emulated rafter-ends (which here have not been carved as vyāla-busts). The superstructure rests over a plain vēdī and featureless grīvā; the stunted square śikhara has an obtuse profile. The doorframe of the garbhagrha has three, plain, staggered śākhās; the central lalāṭa block is uncarved. This archaic looking temple is not later than the period of Maṅgalēśa (Tartakov) as judged by its formal features. The commemorative column standing some distance away from the opening of the cave (Plate 19), with its fluted shaft and crowning āmalaka, almost duplicates Maṅgalēśa's Mahākūṭa column inscribed A.D. 601/2 (Plate 18).

Mahākūṭa, Bāṇantiguḍi (Fig. 15a-c; Plates 20-22)

This ancient temple, on a knoll south of the Mahākūṭa group of temples, consists of a square dvitala vimāna and a mukhacatuṣkī. The adhiṣṭhāna of both has no kandhara-rēcess. The plain walls of the vimāna are topped with a plain kapōta. The vēdī, grhapīṇḍi, and much subdued grīvā (Plate 20) faithfully reflect wooden construction. Sham shallow niches occur at bhadra points on the grhapīṇḍi. The square śikhara (Fig. 15b) is partially damaged (Plate 21); the small bhadranāsīs are deeper and more wooden in look than on subsequent examples.

The mukhacatuṣkī has plain Rucaka pillars (Plate 22) with both narrow and wide boss-belts, kōṇapaṭṭa bosses, and half medallions that have been left uncarved. The pōtikā is a plain cross-block with vertical profile. The staggered triśākhā doorframe is uncarved. The large liṅga once enshrined is lying outside.

Tartakov identifies this temple with the "Makuṭēśvara" of the Mahākūṭa pillar-inscription; in that inscription Maṅgalēśa explicitly declares that the shrine was



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Fig. 15. Mahākūṭa. Bānantiguḍi:
a. plan; b. elevation; c. section. (Courtesy: Michell.)

patronised by his father Pulakēśi (c. A.D. 535/543-566) and brother Kīrttivarmā (A.D. 566-598). The present structure is ancient, but is it doubtful that it dates from Pulakēśi's time. It has no pretension, no donative record, and its neglect, had it been patronised by three successive Calukya kings, would be surprising. It will here be argued that the ancient Makuṭēśvara shrine stood where the present Mahākuṭēśvara shrine now stands.

Bādāmi, Upper Śivālaya (Figs. 1a, 17a-c; Plates 28-36)

The so-called Upper Śivālaya stands prominently on the highest spur of the northern hill at Bādāmi (Plate 28); it is a Vaiṣṇava temple with only Vaiṣṇava icons in the niches on its outer walls. It faces east.

The tritala vimāna is sāndhāra (Fig. 17); its outer wall continues the wall of the gūḍhamaṇḍapa with no separate articulation. The gūḍhamaṇḍapa, in theory, should be a square equalling the square of the vimāna. The mukhacatuṣkī at the entrance of the maṇḍapa is missing save for its adhiṣṭhāna. The maṇḍapa's east and north walls have disappeared.

The mouldings and general elevation of this adhiṣṭhāna (Fig. 1a) resemble the structural adhiṣṭhāna of cave no. 3. The kaṇṭha in the adhiṣṭhāna of the vimāna has narrative reliefs: on the west, Kṛṣṇa myths (Plate 32); on the south, Rāma legends (Plate 31). The latter figure also at the west end of the maṇḍapa. The south side of the

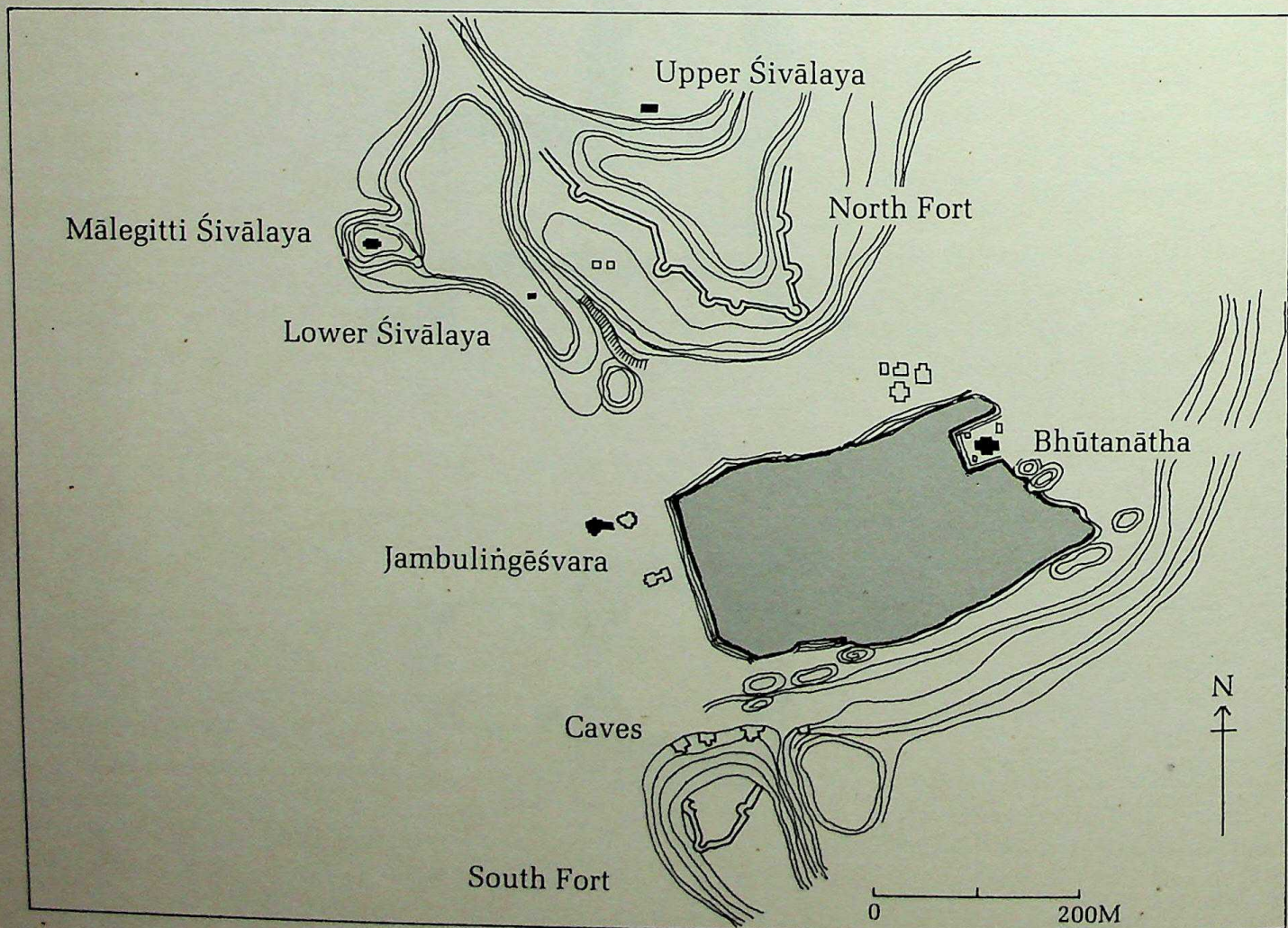


Fig. 16. Bādāmi. Site-plan. (Courtesy: Michell.)

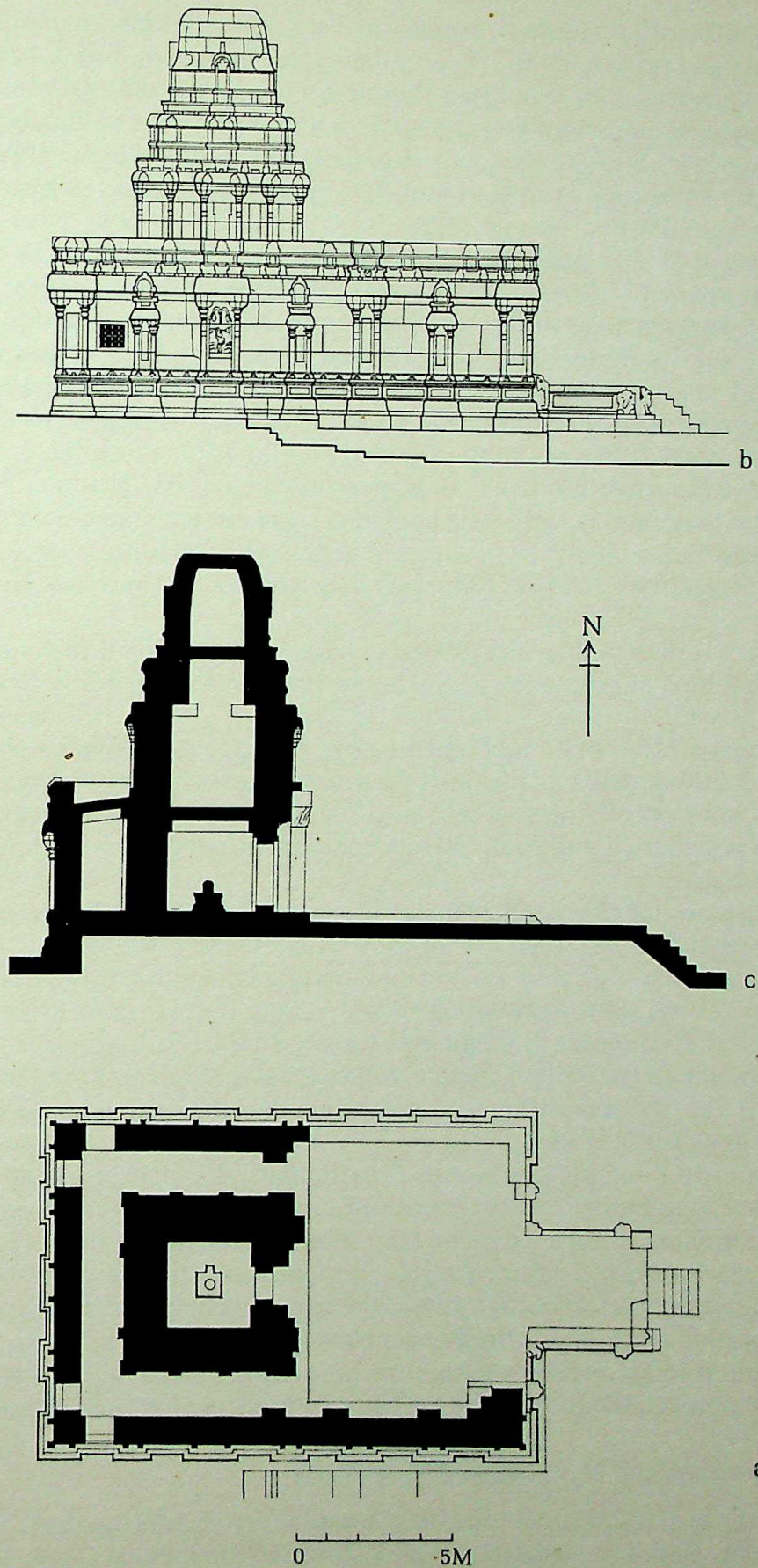


Fig. 17. Bādāmi. Upper Śivalaya temple:
a. plan; b. elevation; c. section. (Courtesy: Michell.)

maṇḍapa has decorative motifs in panels: makara, kinnara, ihāmṛga, and cakravāka with floriated tails (Plates 35-36). The mukhacatuṣkī has long bhūta friezes (Plates 33-34). Galapādas with vine and other decoration demarcate the figural panels.

The kaṇṭha is surmounted by kapōtapālikā with kampa and vājana below; on the face are alpanāsīs with gandharva- and kinnara-heads in the gāḍha-cavities. Cakravākas and haṁsas appear between the nāsīs. The vimāna as well as the gūḍhamāṇḍapa, on plan, has karṇakōṣṭha, pañjarakōṣṭha, and bhadrakōṣṭha bays with salilāntara-recesses between. The kōṣṭhas are cantoned by Brahmakānta pillars. In the bhadra-niches appear images of Gōvardhanadhara (south), Kālīyadamana (west), and Nara-simha (north). Tōraṇas made of makaras vomiting pearl festoons gracefully canopy the images. Jāla-windows dimly light the ambulatory, placed in the recesses close to the southwest and northwest corners (that on the south is a sort of matsyacakra). The kapōta of the prastara has padmavājana beneath and gōpanāsī-rafters. The large lalāṭa-nāsīs of the pañjarakōṣṭhas are applied directly on the kapōta face. The placement of alpanāsīs above the other kōṣṭhas is indicated only by bosses. The hāra has subdued karṇakūṭas and bhadraśālās, with long hārāntara segments decorated with nāsīkōṣṭhas.

The superstructure (Plate 29) above the garbhagrha walls has clear karṇakōṣṭhas and bhadrakōṣṭhas with recesses between. Both kōṣṭhas and recesses show shallow false-niches.

Above the prastara of this tala, instead of hāra, is the vēdī for a very subdued third tala; this storey then supports the vēdī, short grīvā, and square, oddly flexed śikhara. The stūpī is missing.

The maṇḍapa has lost its roof and its nave pillars. Its adhiṣṭhāna shows a large standing elephant figure to either side of the mukhacatuṣkī (Plates 29-30). The engaged half-columns of the surviving southern wall of the maṇḍapa show signs of deliberate damage. This is also true of the pañcaśākhā doorway on which carving was begun only on the valliśākhā.

The adhiṣṭhāna of the mukhacatuṣkī has paired sejant elephants on north and south and a sejant lion to either side of the east stairway (Plate 30).

There is currently a general agreement among scholars that this shrine existed in A.D. 642 when Pallava Narasimhavarmā sacked Vātāpi. Damage done to the shrine may be the result of that conquest. It might also have been the result of a second attack led by Cīruttonḍar, general of Pallava Paramēśvaravarmā, in c. A.D. 674 (or 678?). It may be that work on the shrine was still progressing when the attack came in A.D. 642, and the internal carving was never completed.

The style of this temple's sculptures, particularly its elegant narratives and the chaste, discrete, long-limbed, and expressive figures, which recall late Gupta as well as Vākāṭaka mannerisms, admits a date no later than the first half of the seventh century, very plausibly in Pulakēśi II's time. Architectural features show few advances over the structural style of the period of Maṅgalēśa; the temple is larger, of sāndhāra class, and provided scope for more mouldings and a richer applied decoration on the exterior than was common in Maṅgalēśa's time. It seems to have been a royal foundation, built at a prominent point in the fort, where the royal residences also were probably located.

Bādāmi, Lower Śivālaya (Fig. 18a-b; Plates 37-49)

The so-called Lower Śivālaya stands on a promontory inside the northern fort wall (Plates 37-38); A. Sundara suggests it was a shrine of the famous Gaṇapati of Vātāpi. The ovular pīṭhikā in the centre of the garbhagrha (Plate 47) is the type prescribed in āgamic mandates for Gaṇēśa. The presence of a single, somewhat prominent, gaṇa

figure on either side at the bottom of the doorjambs (Plate 45) and the *gaṇa* friezes along the nave-lintels (Plate 44) support the shrine's original dedication to Gaṇeśa. The Tamil Saivite saint Appar, in the later part of the seventh century, refers to the image of Gaṇapati brought by Cīruttonḍar from Vātāpi and placed in the precincts of the temple of Uttarapatīśvara in Tīrucceṅgattanguḍi in Tamiḻnāḍu. Cīruttonḍar was a general of Pallava Paramēśvaravarmā I (A.D. 672-700) who sacked Vātāpi in c. A.D. 674 (or 678).

The temple was *sāndhāra* and had a *maṇḍapa*, probably of the closed type. Only the inner sanctum with its superstructure (Fig. 18b; Plate 38), a fragmentary lintel, and a plain, faceted, pillar of the *mukhālinda* remains. The *garbhagṛha* walls are punctuated by plain pilasters with flat brackets; the *catuḥśākhā* doorframe is the most important remain (Plate 46). The outermost half śākhā shows bold lotus petals; the *patraśākhā* has a vigorously carved scroll; a second *patraśākhā* has a design of echoing

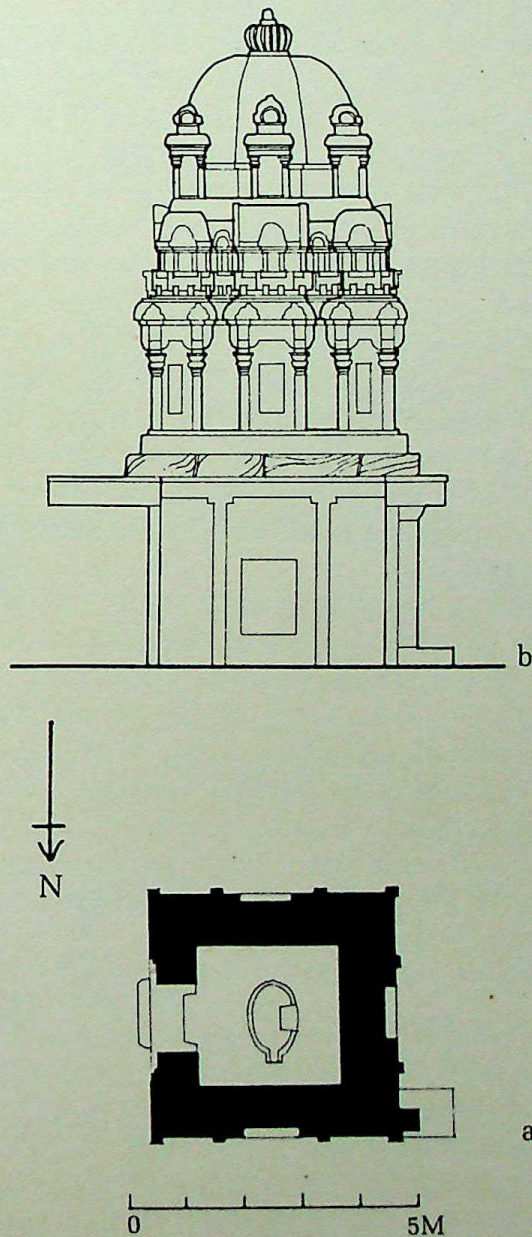


Fig. 18. Bādāmi. Lower Śivalaya temple:
a. plan; b. elevation. (Courtesy: Michell.)

lotus flowers; the inner śākhā is plain. The carving of the doorway is in good relief, sensitively ordered. Though having neither stambhaśākhā nor an uttarāṅga, the doorway is one of the most impressive and beautifully carved among early Calukya doorframes.

The adhiṣṭhāna of the temple is buried. The exterior wall was possibly punctuated by plain pilasters (Plate 39); the bhadra-niches probably held the seemingly Śaivite figures now built into a gateway nearby (Plate 40). Some of the pillars inside the hall had carved belts and half-medallions filled with lotus and other motifs, as indicated by a surviving fragment (Plate 41).

To the northeast of the temple stands a pillar with an octagonal moulded base, polygonal shaft with echoing lotus belt near the bottom, muktāgrāsa-belt on the upper side, vajrabandha, padmabandha, and an āmalaka-like part (Plate 42). (Tartakov sees this as parallel with the polygonal order found among pillars in cave no. 3, Bādāmi.) Another capital fragment shows a broken fluted laśuna, āmalaka-like kumbha, padma-pāli with phalaka showing ratnapaṭṭa pattern (Plate 43).

As on the Upper Śivālaya, the second tala of the vimāna rises directly above the garbhagrha (Plate 37). The grhapiṇḍi has karṇas and bhadras cantoned by Brahmakānta pilasters with shallow sham niches in the recesses. The kapōta of the prastara has nāsīs just blocked out. The hāra above, with karṇakūṭas, bhadraśālās, and short hārāntara intervals, is somewhat taller than usual. The grīvā is mostly hidden by this tall hāra. The Viṣṇucchanda śikhara is the shapeliest of its class among Calukya examples, with narrow grīvākōṣṭhas topped by small, shallow, bhadranāsīs. The corners are crowned by handsome, tall, karṇakūṭas rising up to more than half the height of the śikhara and touching its sub-cardinal faces. The crowning stūpī has its aṇḍa ribbed like an āmalaka; the neck and the mukula above are mutilated. The karṇakūṭas show applied terracotta yakṣa-figures that may be contemporary with the temple.

A couple of long narrative pieces now in the Bādāmi Museum (attributable perhaps to this temple's vēdī or adhiṣṭhāna-kandhara) show Kṛṣṇacarita scenes (Plates 48-49), on which basis Tartakov assumes the temple to be Vaiṣṇava. The shrine, however, was sacred to Gaṇapati.

It is quite certain that this temple was built before the Pallava attack. The staggering of the śākhās of the doorframe is like Vākāṭaka, Maurya, and Kalacuri cave-doorframes; the archaic looking gaṇas, the very handsome, crisply carved ratnapaṭṭa over the gaṇa frieze on the lintel, the shape of the śikhara (that reminds one of Surāṣṭra and Dakṣiṇa Kōsala seventh-century parallels; Figs. 11a-b & 12a-b) all point to a date not later than the first half of the seventh century.

There is so little space available in front of the garbhagrha that it is puzzling how a large maṇḍapa with its front porch could have been accommodated. (Bolon seems to assume collapse of the rock.)

Aihoḷe, Gaṇḍarguḍi (Cousens' No. 13) (Fig. 19a-c; Plates 50-64)

This east-facing temple (Plate 50) is situated at a little distance to the southeast of the famous Lāḍ Khān temple (Fig. 13). It is rectangular, peristylar, a semi-open maṇḍapa-shrine inside of which is a slightly rectangular garbhagrha shifted toward the west so that a colonnaded hall is formed in front (Fig. 19a).

The temple has an upapīṭha-like adhiṣṭhāna (Fig. 19b); its mouldings are reminiscent of the adhiṣṭhāna of cave no. 3 in Bādāmi. Its kandhara portion is without any carving, the kapōtapālikā above has alpanāsīs and birds carved at intervals. Above the adhiṣṭhāna, the dwarf walling is made up of kaṇṭha and prati mouldings (here vyāla-

busts may once have existed). The āsanapaṭṭa above may be ancient, but the kakṣāsana member with pūrṇaghaṭas carved on its outer face was probably added late in the Calukya period (Tartakov assumes that its presence in Calukya temples is likely to be due to Rāṣṭrakūṭa insertions). The square, plain, pillars have plain pōtikā.

Ingress to the maṇḍapa is through a hastihasta stairway. The rectangular nave has two pillars at the entrance on the east, four free-standing pillars in the centre, and two engaged columns against the garbhagṛha wall (Fig. 19c). The interior columns are of the same type as those along the periphery. The utara and prastara above these nave columns are profusely and exquisitely carved. The utara has a firmly delineated scroll, a medial band bearing an echoing pattern of lotuses interspersed with vyālas

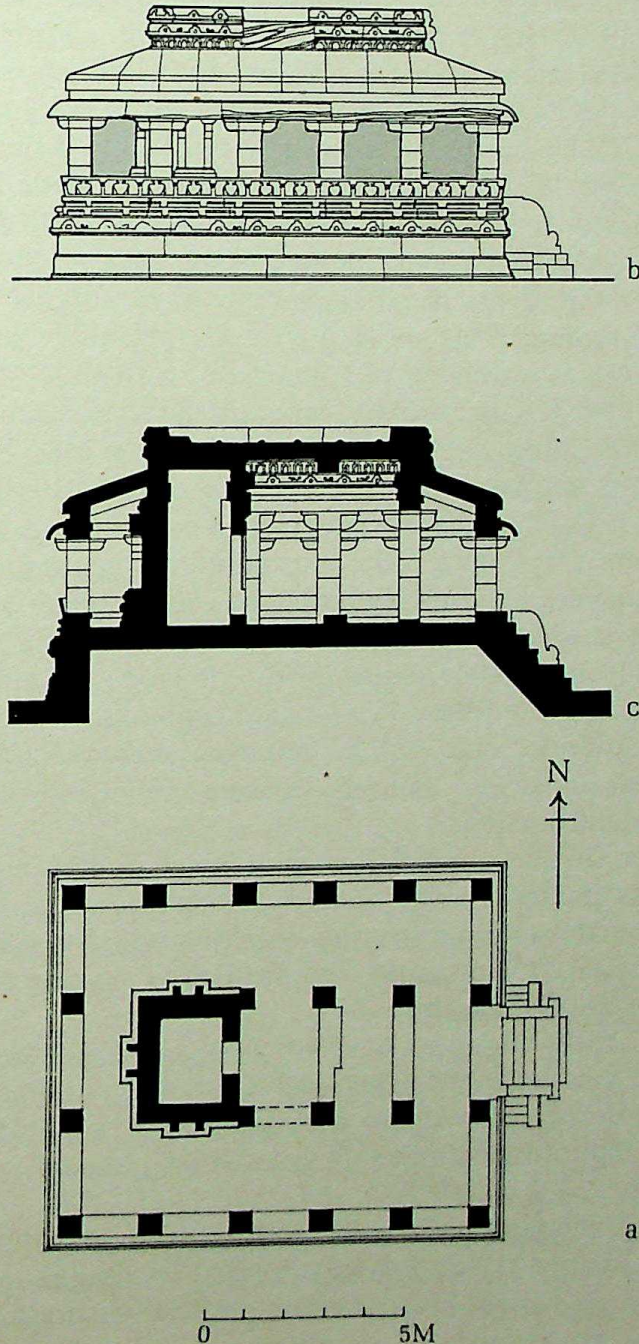


Fig. 19. Aihole. Gaudargudi:
a. plan; b. elevation; c. section. (Courtesy: Michell.)

and riders, gandharvas, bhūtas, etc. (Plates 51-52). A wide kaṇṭha shows long panels filled by makaras, ihāmṛgas, kinnaras, cakravākas, mayūras, etc., all of extraordinary fluency and elegance. The panels are defined by narrow vertical strips decorated with floral and creeper motifs. Some of these motifs also appear in the kaṇṭha of the adhiṣṭhāna of the Upper Śivālaya in Bādāmi (Plates 35-36) and the Mēguṭi temple in Aihole (Plate 69), but the painterly grace and rich variety of those on the Gaḍarguḍi are lacking. Indeed, these remind one of work met with in the Ajaṇṭā caves, and though not exactly of the same school, some generic relationship or derivation is indicated.

The kaṇṭha is topped by a double paṭṭikā bearing dentils; this feature, in Karnāṭa and in Āndhra, is one found on Nāgara temples. This is followed by kapōtapālikā relieved by finely shaped alpanāsīs (with gandharva heads in the gāḍha) and bhūta figures on the curved face between. Another kaṇṭha shows the "columnar hall in cross-section" motif; then comes double paṭṭikā showing dentils. Two cross-beams above the kapōtapālikā span the nave; the pattern on the soffit of one of them (Plate 60) again reminds one of the dexterity and poetic brush strokes of Vākāṭaka artists.

The ornate pañcaśākhā doorframe is a marvel of Calukya decorative art (Plate 54). Its outer śākhā forms an "overdoor" with a florid creeper pattern (Plate 56) that reminds one of associated doorframes in the cave temples at Bādāmi, the Buddhist Vihāra (Plate 14), and the Jaina cave in Aihole. Stambhaśākhās have pūrṇaḡhaṭa motifs at both the bottom and top of the shafts. The middle section shows crossed mālās with other decorative belts immediately above (Plates 57-58); above, the shaft is octagonal (Vajraka) and displays grāsavarāla motif, followed by a 16-sided (Dvivajraka) section. The capital is plain. Next is ratnaśākhā, perhaps the most beautifully executed in Karnāṭa (Plate 58). This is followed by a thin nāgaśākhā; the tricephalous nāga projects near the lower end of the band; the upper part of its body is in human form, in supplication; the cobra tail forming the band is held over the door by an anthropomorphic garuḍa (Plate 59). The nāga's body is astoundingly naturalistic. The fifth jamb (antaraśākhā) has kalpalatā with deeply undercut volutes (Plate 57).

On the right side, the bottom of the two inner śākhās accommodates a rectangular niche bearing a handsome female figure turning towards the entrance; she holds a lotus and a bowl-like offering (Plate 56). The corresponding figure on the left side is broken below the shoulders (Plate 55). The mounts of these two figures are absent, but they seem to represent Gaṅgā and Yamunā; the pair of haṁsas behind the head on the right supports this identification.

Above the śākhās are two kapōtapālī-cornices, each underpinned by double layers of dentils. At either extremity, over the stambhaśākhās, are aediculae made up of triple chādyas, crowning āmalaka, and a fronting śūrasēna which contains a female attendant in its cavity. A central phamśakūṭa is made up of two pent-roofs fronted by a large śūrasēna with a figure of Gajalakṣmī.

The lower part of the outer wall of the garbhagṛha is treated as if it were an adhiṣṭhāna, with tall kandhara and kapōtapālī. On the central bhadra projections, the kapōtapālikā supports a framed niche with bold Rucaka pilasters. These are surmounted by a pediment of two pent-roofs, fronted by a large śūrasēna (Plates 63-64). The niches are empty.

The nave of the maṇḍapa had carved ceilings; the remnants of figures are still discernible. On the outside, the maṇḍapa is topped by sloping roof-slabs. Protruding above the garbhagṛha are varaṇḍikā-courses but no further superstructure. The temple thus was meant to be muṇḍamāla.

An undated inscription on one of the entrance lintels refers to a donation by the

citizens of Āryapura (Aihole) to Durgā-Bhagavatī. A precise palaeographic dating is not possible, but the inscription seems to be of the seventh-eighth century A.D. In kind and excellence, the decorative and figural carving of this temple seems earlier than that on buildings of Vinayāditya's or even Vikramāditya's time; it approaches the level found in the Buddhist Vihāra (which belongs to the period of Maṅgalēśa) and the Kumāra-Brahmā temple at Ālampur, ascribable to the period of Pulakēśi II.

The śūrasēna found on its garbhagṛha niches is of the same type and firmness of form that one meets in north India in the first half of the seventh century; the nāga figures on the door with their alakās are of an early type; the lotus-pattern on the lintel soffits (Plate 60) recurs in the Huccapayya-maṭh at the end of the seventh century A.D. and on the Galaganātha temple no. 10 (c. A.D. 725) at Aihole (Plates 61-62). The vividness and grace of the Gauḍarguḍi patterns are progressively lost in the later examples, as is also the case when we compare the utara design of the Gauḍar temple with that on the Huccapayya-maṭh (Plates 51 and 53). The Gauḍar temple represents a period of high craft that probably did not extend beyond the time of Pulakēśi II. It seems thus to have been founded some time between A.D. 625-642. It stratigraphically is earlier than the Lāḍ Khān temple, but the fifth-century date implied by S.R. Rao is certainly too early.

This shrine may have been dedicated to Durgā in her Mahiṣamardinī or Kṣēmaṇī-karī form. Durgā is a Vaiṣṇavī śakti in the Mārkaṇḍēya Purāṇa, c. sixth-to-tenth century A.D., which is perhaps why Lakṣmī figures as tutelary deity on the doorframe.

Aihole, Mēguṭi temple (Cousens' No. 1) (Figs. 2, 20a-c; Plates 65-71)

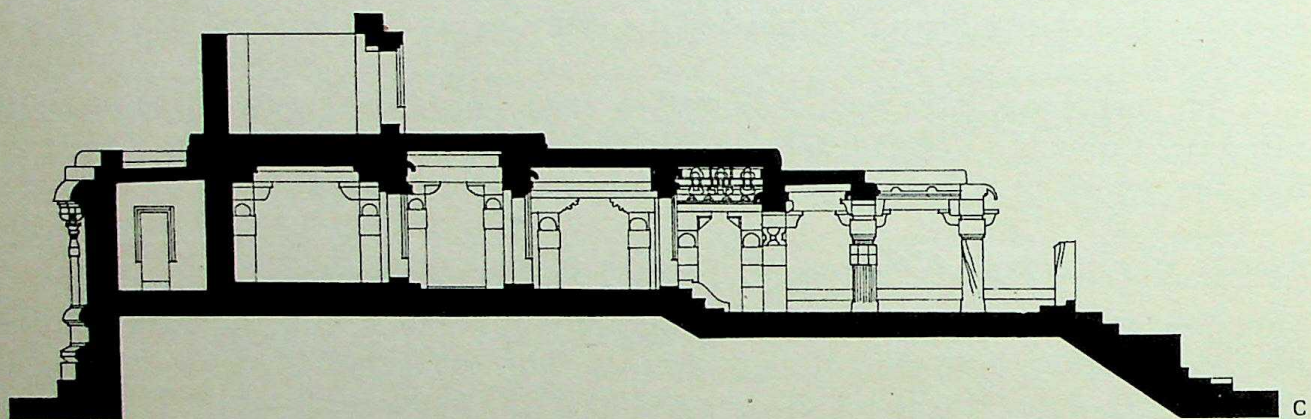
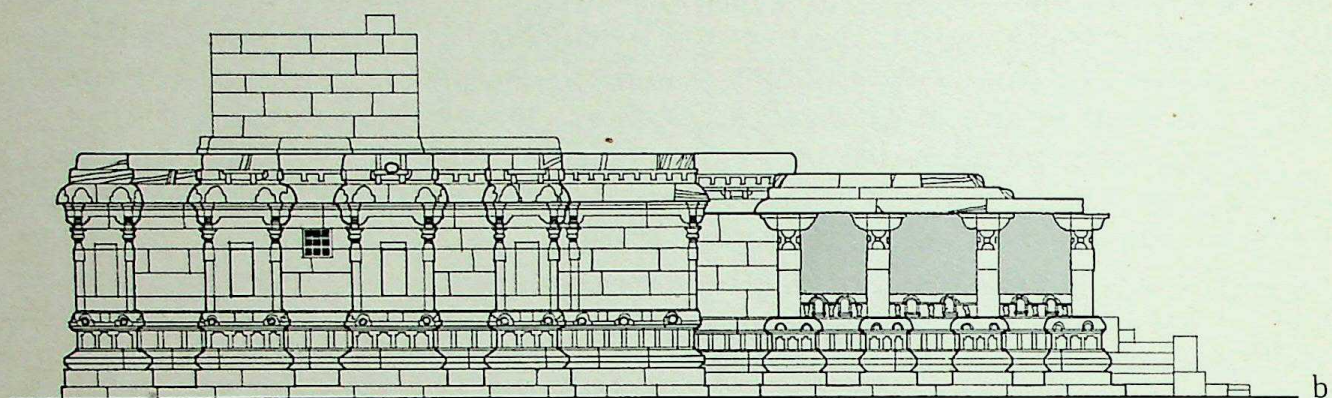
This northerly oriented Jaina temple stands on top of the hillock against which the Buddhist temple is built. According to the long Sanskrit inscription on the east wall of the ardhamanḍapa, it was founded in A.D. 634/5 by Ravikīrtti (perhaps a Yāpanīya divine) in the time of Pulakēśi II.

The original temple was a square sāndhāra vimāna with a short ardhamanḍapa (Fig. 20a & c; Plate 65). The ardhamanḍapa was extended and a colonnaded mukhamanḍapa added perhaps around the end of the seventh century A.D. (Fig. 20b).

The vimāna shows karnas and pratikarnas on plan, separated by salilāntara recesses; the bhadra does not project. Between the two pratikarnas, a recess bears a jāla on east and west. On the east wall, a jāla also appears to either side of the ardhamanḍapa.

The adhiṣṭhāna, of the general Kapōtabandha class (Fig. 2), rests on a kharaśilā; it consists of jagatī, tripaṭṭa kumuda, and kaṇṭha that has plain miniature pilasters with pōtikās; these form panels with yakṣas and elephant figures on the bays (Plates 67-68) and makaras, cakravākas, and kalpalatā in the recesses; Plate 69). The kapōta above has valli-decoration at the corners and nāsīs with mukhapatṭīs (bedecked with rosettes and topped by lotus); the gādhas show kinnarī-heads (Plates 66-67), and there are jewelled bands between the nāsīs (Plate 67).

Bays are defined by cantoning Brahmakānta pilasters, mostly with no carving. Pōtikās are of early taraṅga type. The karna bays were intended to have figures, which have not been carved. Pratikarnas have deep niches but no images. The kapōta of the prastara has only nāsī-bosses; valli-decoration on the corners is also only blocked out. The prati and kaṇṭha above would once have shown vyāla-busts; the kaṇṭha over it had figure-bearing panels, now very weather-worn (outlines of yakṣas and female figures are discernible). The kapōta which may have completed this varaṇḍikā-parapet is missing. The upper chamber above the inner sanctum was added perhaps when the mukhamanḍapa was constructed.



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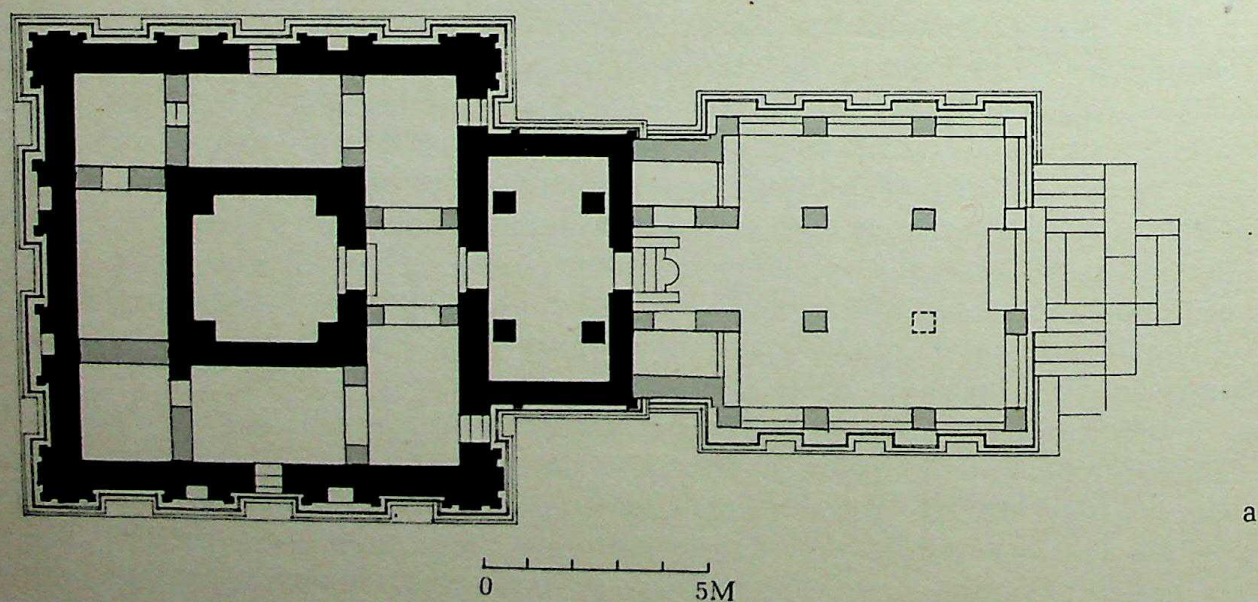


Fig. 20. Aihole. Mēguṭi temple:
a. plan; b. elevation; c. section. (Courtesy: Michell.)

The mukhamaṇḍapa imitates the original adhiṣṭhāna but with less decorative detail and finesse. Between its pillars is a vēdī of the kind met on the Sāraṅgī-maṭh, Lāḍ Khāñ, and Durga temples. These pillars, and those that survive inside, are plain. Inside the mukhamaṇḍapa, a hastihasta stairway gives access to the ardhamāṇḍapa.

The pañcaśākhā doorframe of the ardhamāṇḍapa is practically unadorned. Above its kapōta-eave is a hāra with karṇakūṭas and a bhadraśālā (like those found in the cave-temples). Inside the ardhamāṇḍapa are four engaged Rucaka pillars with uncarved bosses and with taraṅga pōtikās above. The lintels are uncarved. A second doorframe, identical with the last, leads into the forecourt of the garbhagṛha. The doorframe of the garbhagṛha is plain and, in disposition, somewhat different from the last examples. What may have been intended to be a nāgaśākhā or mālāśākhā is present. The lalāṭa-block is damaged, as also the Jina image with its attendant cāmara-bearers. Engaged columns occur in this paṭṭaśālā. A wide ambulatory path has been converted into small cells for storage or for the use of monks.

The inscription gives no information about the "Jinēdra" to whom the temple was dedicated. The presence of an image of Kuṣmāṇḍi (Siddhāyikā?) in the ardhamāṇḍapa (now in Bādāmi Museum, Plates 70-71) could lead one to suppose that the intended Jina was Ariṣṭa-Nēmi (or Vardhamāna Mahāvīra).

The temple, while securely dated, is of limited use, art historically, in view of the absence of decoration on its walls, pillars, and doorframes.

Mahākūṭa, Mahākūṭēśvara (Figs. 4a; 22a-b; Plates 72-77)

The present Mahākūṭēśvara temple of the Mahākūṭa group was identified by Cousens and many subsequent writers as the Mahākūṭēśvara temple of Maṅgalēśa's pillar-inscription of A.D. 602. K.R. Srinivasan and the present author both accepted that identification, but advanced the view that the present structure was a stone replacement of around A.D. 625. Tartakov has suggested that the Bāṇantiguḍi temple nearby (Plates 20-22) was the original Mahākūṭēśvara; Bolon prefers the so-called Hire Mahākūṭa (Plate 24). This latter temple has been demonstrated by Tartakov to be a shrine to Mahiṣamardinī (whose lower half with pleated dhōṭī, in very early Calukya style, is still lying inside the sanctum; Plate 27). Divakaran has suggested that the present temple of Mahākūṭēśvara is the same as the one referred to in the Mahākūṭa inscription. Debate on the location, date, and dedication of the original edifice has entered a highly interesting stage and the pros and cons must carefully be examined.

The temple (Plate 72) is sāndhāra with a gūḍhamaṇḍapa; the mukhacatuṣkī has been expanded into a mukhamaṇḍapa in very recent times. The adhiṣṭhāna (Fig. 4a) looks like the vēdibandha of North Indian temples; the kumuda above the kumbha is very much like the kalaśa of early Nāgara temples in North India. The kapōtapālikā has nāsīs whose gāḍha-circles are filled with floral and figural motifs, including grāsa-mukhas and birds. The prati above does not show vyāla-busts, but rather is treated like a rūpadhārā of northern perception, with some excellent figural carving such as a party of gaṇas playing musical instruments (Plate 74). The bhadra is treated differently. Exquisitely carved makaras (with emergent vidyādhara) are carved at the upabhadra-ends (Plate 73); the subhadra shows long framed panels with somewhat folkish gaṇas. (There is no ūrdhvapadma cyma-moulding as on the karṇa-wall.) This prati-kaṇṭha complex is topped by tall vēdī, with carved panels in the kaṇṭha between the upper and lower paṭṭīs (the lower is ornamented with vine design, the upper with rosettes inside alternating triangles). The kaṇṭha shows scenes from the epics and Śaivite purāṇas on the south (Plate 73), and dynamically done battle scenes on the west and

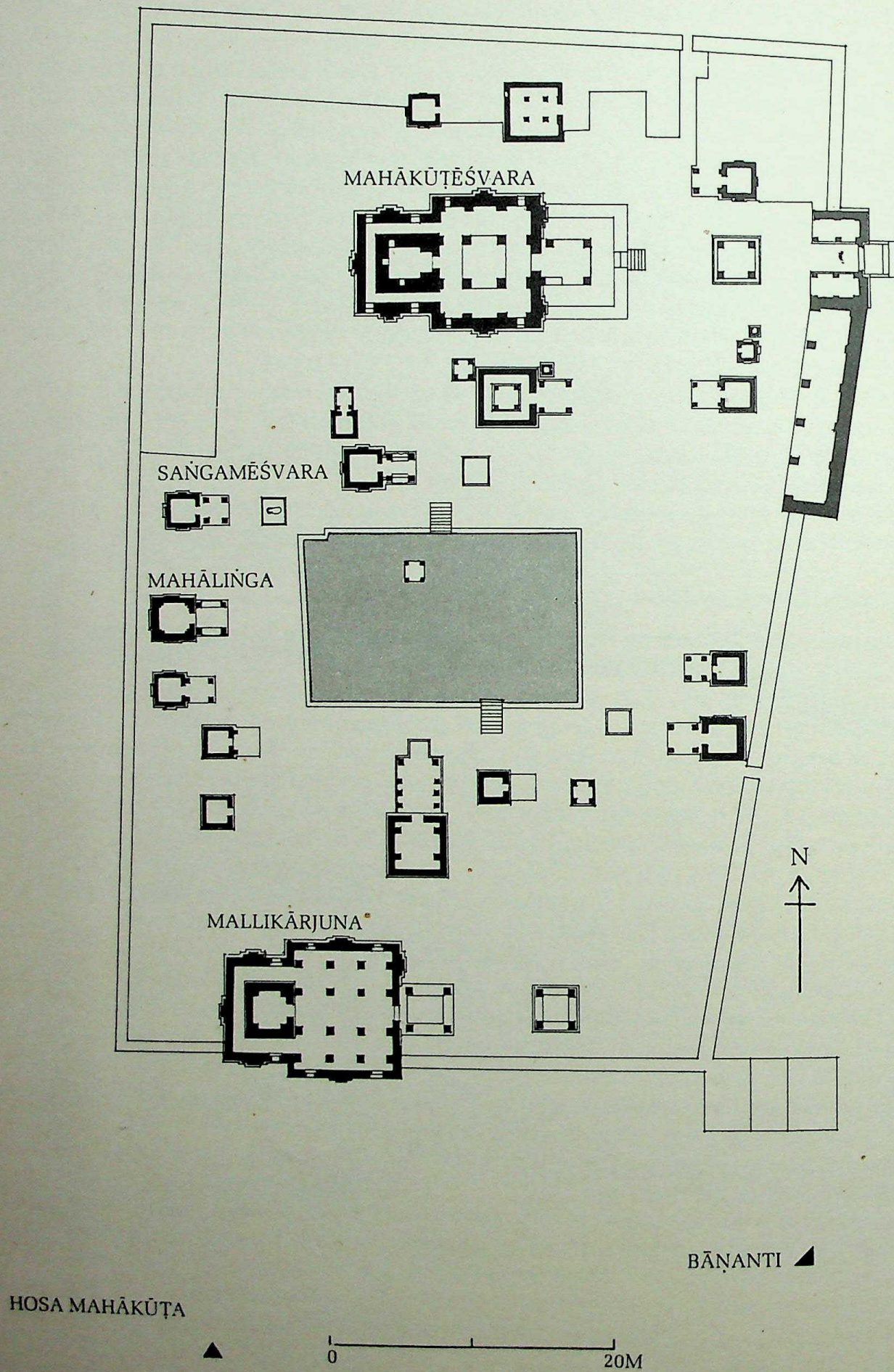


Fig. 21. Mahākūṭa. Site-plan. (Courtesy: Michell.)

north (some portions have been left uncarved). On the south antarāla there is scroll-work, with yakṣa-mithuna panels near the ends (Plate 75).

This vēdī supports Brahmakānta pilasters that have carving on the mālāsthāna. The bhadras on the northern and southern exterior walls are not centered on the garbhagṛha, but are shifted toward the west (Fig. 22a). The subhadras of the vimāna carry images of two-armed Śiva holding trident in his right hand (south, Plate 73), a similar figure on the west, and a splendid figure of Ardhanārī on the north (Plate 76). The ambulatory is lit by square, framed, jāla-windows on north and south; the pediments of the jāla frames to the west show phaṁsakūṭas with āmalaka; those to the east show hāra with Dravidian karṇakūṭas and madhyaśālā.

Pōtikās above the pilasters are, curiously, not of the roll type but have a straight profile. They are decorated on the front by pearl-strings hanging from the jaws of a

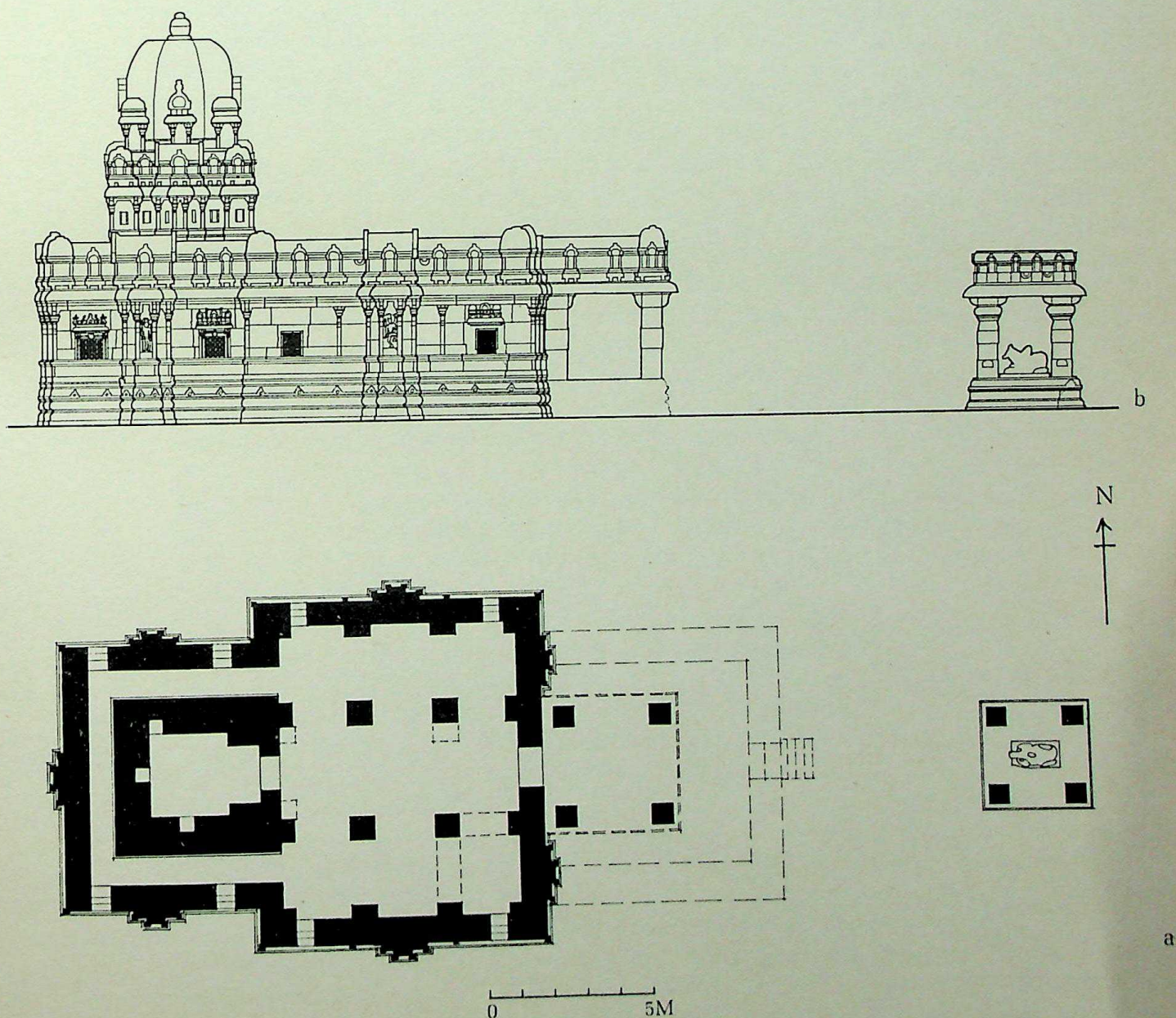


Fig. 22. Mahākūṭa Mahākūṭēśvara temple:
a. plan; b. elevation. (Courtesy: Michell.)

grāsamukha carved on the lintel. At places the grāsamukhas are replaced by bhūtas. Above the utara comes haṁsamālā; the kapōta is plain without the usual nāsī decoration. The hāra above has karṇakūṭas and bhadraśālās, with nētrakōṣṭhas between. Below the hāra are only bare rafter-ends.

The gr̥hapiṇḍi of the second tala rests directly over the sanctum; on plan it is like the lower floor on a diminished scale. It is surmounted by the usual hāra with karṇakūṭas, bhadraśālās, and nāsīkōṣṭhas. The low grīvā supports a large octagonal śikhara (Fig. 22b; Plate 72) with attached karṇakūṭas and shallow grīvākōṣṭhas. Sham niches appear on the gr̥hapiṇḍi, karṇakūṭas, and grīvākōṣṭhas. Only the lower part of the stūpī (hidden under the plaster) seems original.

The gūḍhamaṇḍapa's adhiṣṭhāna and wall follow those of the vimāna. The bhadra niches have images of two-armed Śiva, that on the south holding a trident in his right hand (the left arm is broken); that on the north wields a battle-axe in his right hand and holds a cobra in his left. The eastern wall of the gūḍhamaṇḍapa has Nandi and Mahākāla in niches located on either side of the mukhacatuṣkī. Two jālas flank the northern and southern bhadras. The gūḍhamaṇḍapa is roofed by corrugated slabs. Inside, the nave shows four Rucaka pillars with 12 corresponding wall pilasters, all having bosses but with no carving. The pōtikās of these pillars show no taraṅga pattern. The pañcāśākhā doorframe has been disfigured by oil and paint; it seems that the first śākhā had vine design followed perhaps by ratnaśākhā, mithunaśākhā (with occasional erotic figures), stambhaśākhā, and bāhyaśākhā. At the base are large figures of Gaṅgā and Yamunā on their mounts and with umbrellas and attendant pratihāras.

We may now look into the question of date. The temple has a few features which favour a relatively early date. Among these may be reckoned the heavy vēdibandha that is consistent with temples of the first half of the seventh century A.D. in North India, the lively quality of the sculptures in the vēdī, the bhadra images which are all two-armed, with pleated dhōṭīs and nāgābharaṇa (or nāgāyudha) disposed in a way that recalls sculptures in the Rāvaḷaphaḍi cave, the octagonal śikhara (which is close in shape to that of the Lower Śivālaya), the square (instead of rectangular) jāla, and the window-frames (somewhat reminiscent of the doorways of the cave-temples). On the other hand, the jāla-window pediments of Nāgara affiliation show not only the older form for phaṁsakūṭas but also types not known before the period of Vinayāditya. The window pediments of Dravidian class in one case exhibit ṣaḍvarga kūṭas and śālās, a feature tending to suggest a relative lateness for the temple. Both the presence of haṁsamālā beneath the kapōta and the vēdī figures, which seem later than those on the Upper and Lower Śivālaya temples at Bādāmi, are features favouring a later date. The hasty and sometimes crude shape of the alpanāsīs on the adhiṣṭhāna's kapōta would tend to bring this temple to Vinayāditya or Vijayāditya's time.

A donative inscription of Vināpōṭi, a concubine of Vijayāditya, has led Tartakov to date the temple in the period of Vijayāditya (as late as A.D. 720), and Bolon to c. A.D. 680). The lady Vināpōṭi introduces herself as the "prāṇavallabhē" (darling) of king Vijayāditya. Even a concubine in her old age would be ashamed to address herself as "prāṇavallabhē." Vijayāditya must have been almost past middle age when he ascended the throne in A.D. 696, since he had assisted both his father and grandfather in wars against the Pallavas. It seems reasonable to believe that lady Vināpōṭi made her donation notice soon after her king came to the throne, either in the year A.D. 696 or very soon after. This undated inscription still does not date the temple; our only guide can be the style of the temple's sculpture and architecture.

Since the temple possesses features definitely of the period of later kings, but also

has characteristics of the preceding period, it would seem safe to assign this temple to a period late in Vikramāditya I's time. Craftsmen of the older tradition were still available, but some with newer practices and novel nuances had also appeared and were soon to dominate the style of the next few decades.

The Nandi-maṇḍapa in front of this temple seems somewhat later, and may have been added after the Mallikārjuna was completed.

Nothing favours the idea that the Bāṇantiguḍi or the so-called Hire Mahākūṭēśvara was the original Mahākūṭēśvara temple. Keeping in mind that the Mahākūṭēśvara temple was in existence in A.D. 600-602, was a revered fane, and had been patronized by the two preceding Calukya kings, the original structure must have been of some consequence. The ancient shrine also must have been founded near the perennial and holy stream running a few paces south of the present temple. The present structure cannot date so early, but must be on the same site. The original location of the pillar is not certain (as demonstrated by Tartakov) but the pillar may have stood originally where the present eastern pratōlī is, or at most at some other point near the streamlet. When this pratōlī was built, the pillar may have been shifted north to higher ground (where Tartakov locates it). The Mahākūṭēśvara temple probably was in brick, replaced by the present stone structure late in Vikramāditya's time. The memory of the ancient "Makūṭēśvara" is preserved in the temple's current appellation.

A large doorframe (Plate 77) now placed before a minor shrine to the northeast of the Mahākūṭēśvara is stylistically connected to that temple. It is saptaśākhā, the two innermost śākhās plain; other śākhās are ratna, stambha, patra, patra interspersed with bhūtas, and bahirśākhā of lotus petals. The śākhās outside the stambha form an over-door encompassing an uttaraṅga bearing śālās at the extremities (an unusual feature), bhadraśālā in the centre, kūṭas between, and hārāntara recesses. The base of the śākhās is damaged and part also is embedded in the later platform. This may have been the doorframe of an older prakāra to the then rebuilt "Makūṭēśvara" temple.

Bādāmi, Mālegitti Śivālaya (Figs. 3, 23-25; Plates 78-89)

The so-called Mālegitti Śivālaya, perched on a huge boulder to the northwest of the Lower Śivālaya temple, is nirandhāra, with a dvitala vimāna. Its gūḍhamaṇḍapa is entered through a mukhacatuṣkī (Figs. 23-25; Plate 78). Since the boulder slopes on the west, the vimāna is underpinned there by a featureless upapīṭha.

The adhiṣṭhāna of the temple (Fig. 3) is Kapōtabandha (Karnāṭa variation), with khura-kumbha of northern affiliation (replacing the customary Dravidian jagatī); this supports a vṛtta kumuda having a plain median band (which, if carved, may have been ratnapaṭṭa) followed by kandhara with long or short gaṇa-panels between galapādas (ornamented at places with beautiful scrollwork, Plate 79). (These carved panels are available only on the gūḍhamaṇḍapa.) The heavy kapōta above shows nāsīs with ornamented mukhapattī, crowned by lotiform śikhā, with gandharva heads peering from the gāḍha-cavities. A vertical ratnabandha appears between the nāsīs. The pratikaṇṭha, with vyāla-busts inserted, forms part of the wall; unlike the Tamiḷian fashion, this complex of mouldings here functions as vēdī.

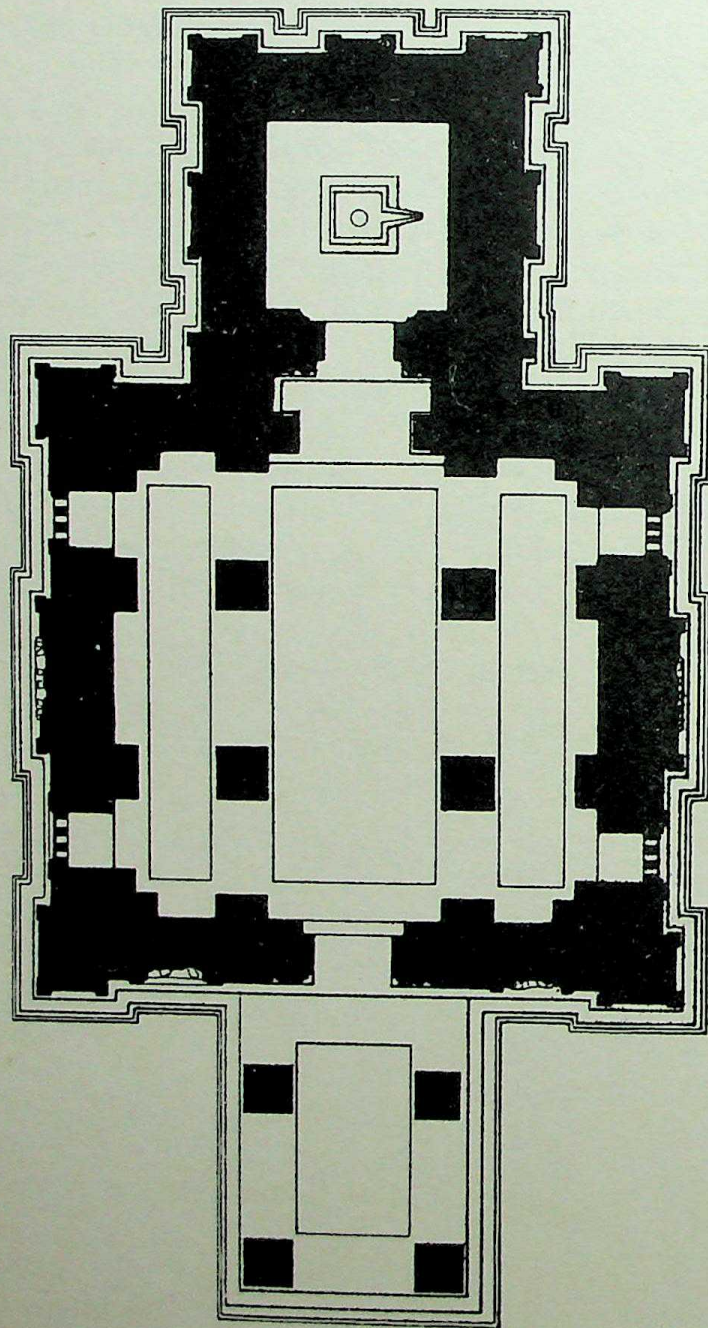
The vimāna is divided into karṇas and bhadra with salilāntara recesses between. The shafts of the cantoning Brahmakānta pilasters in some cases show decorative bands on this upper portion and the full compliment of Dravidian capital-parts, including taraṅga pōtikās of roll form. Bhadras and karṇas possess extremely shallow, plain, very narrow sham-niches (Plate 78).

The prastara above shows bhūtamālā, kapōta with nāsīs with figures of divinities

in the gāḍha, followed by prati-kaṇṭha mouldings with vyāla-busts. The hāra has karṇakūṭas, bhadraśālā, and narrow hārāntara recesses.

The gr̥hapiṇḍi of the upper tala follows the scheme of the āditala wall. It is surmounted by a hāra with kūṭas and śālās of ṣaḍvarga variety; these almost mask the grīvā which even otherwise is subdued. The octagonal śikhara has karṇakūṭas and central pañjaras, a Karnāṭa feature noticed on the Lower Śivālaya and the Mahākūṭeśvara temple. The kalaśa or stūpī is lost.

The gūḍhamanḍapa is larger than the vimāna. While its karṇas have the same narrow niches as the vimāna walls, the bhadras possess broad niches with impressive figures of Viṣṇu (south, Plate 80) and Śiva (north), both in sthānaka stance.



F. 10 5 0 10 20 30 40 50

Fig. 23. Bādāmi. Mālegitti Śivālaya temple, plan. (After Cousens.)

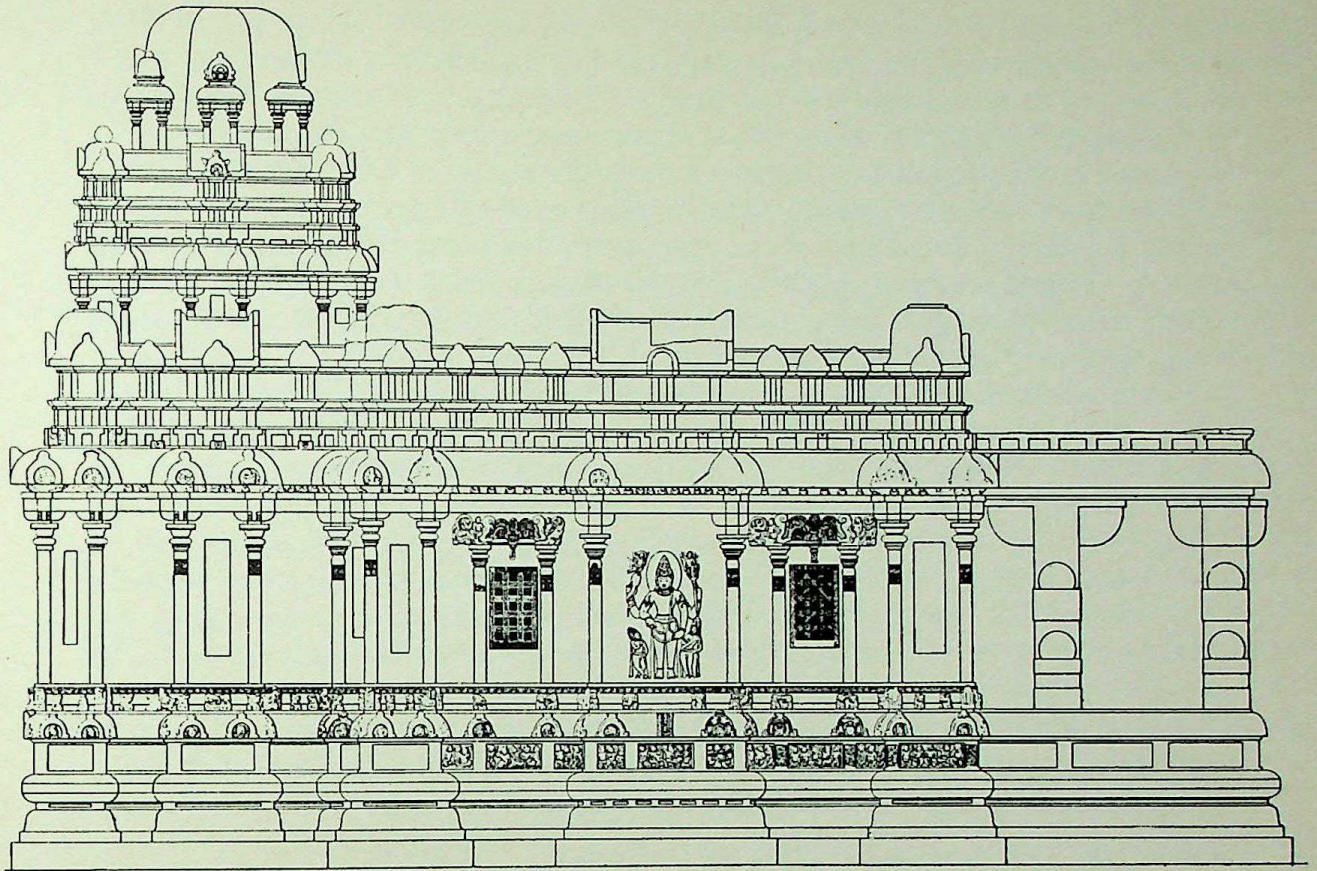


Fig. 24. Bādāmi. Mālegitti Śivālaya temple, elevation. (After Cousens.)

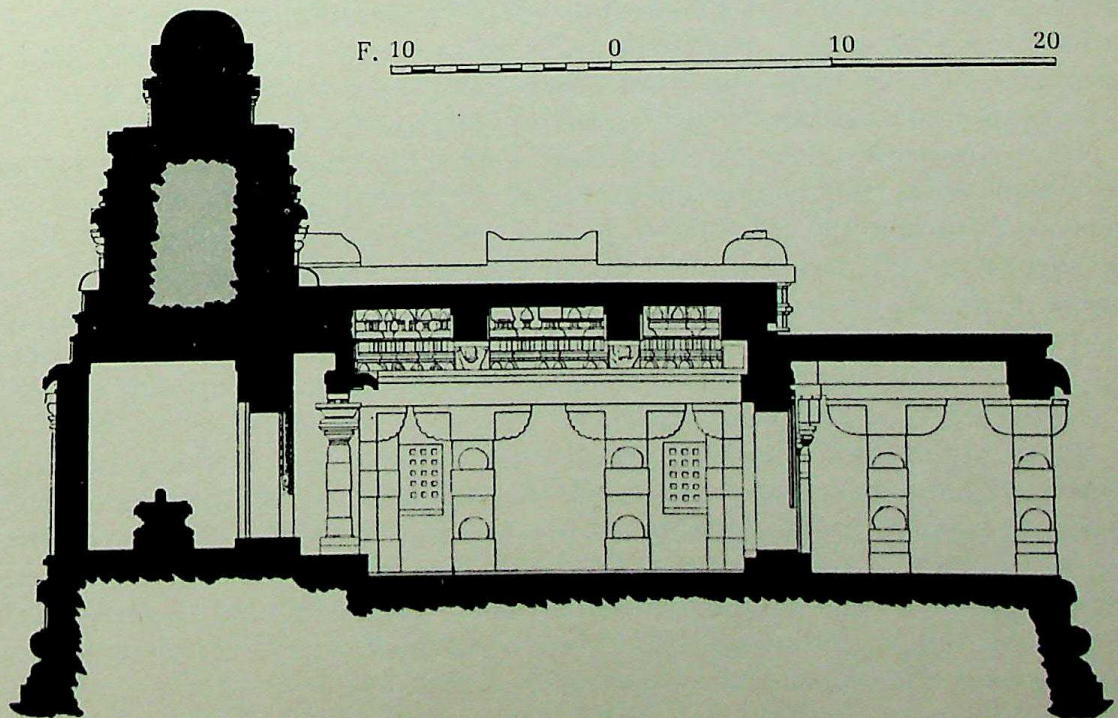


Fig. 25. Bādāmi. Mālegitti Śivālaya temple, section. (After Cousens.)

The salilāntara recesses have jāla-windows crowned by a makara-tōraṇa (Plate 78). On the east, flanking the plain doorway and inside salilāntara-recesses, are dvāra-pāla figures, recently identified as Garuḍa (Divakaran) or Daṇḍi and Piṅgala (S.V. Padigar) (Plates 81-82). A makara-tōraṇa is featured above each niche.

The hāra of the prāsāda continues over the gūḍhamaṇḍapa, with somewhat longer hārāntara intervals than are found on the vimāna. Bhūtamālā occurs below the kapōta (Plate 83). Figures in the gāḍhas of the nāsīs of the prastara's kapōta are Bhūvarāha, Umāsahita, Gaṇēśa, Brahmā, Vaikuṇṭhanātha Viṣṇu, Trivikrama, Narasiṃha, Tāṇḍavēśvara Śiva, Kārttikēya, Kālāri, Durgā, Viṇādhara, Garuḍārūḍha-Viṣṇu, Gaṅgā, as well as Yakṣa and Vidyādhara figures.

The mukhacatuṣkī (Plate 78) consists of four heavy undecorated Rucaka pillars. It may have been added a little later; originally a hastihasta-stairway may have been attached directly in front of the gūḍhamaṇḍapa door. The adhiṣṭhāna as well as prastara mouldings are unadorned and there is no hāra above.

The square interior of the gūḍhamaṇḍapa has four pillars in the nave and 12 columns engaged with the walls (Fig. 23; Plate 84). The columns show uncarved belts and medallions. The massive taraṅga pōtikās are of the same early type as on the exterior. Its median belt is uncarved as are the uttaras. Above the uttarapaṭṭikā in the nave is a clerestory showing a series of miniature kūṭas and śālās. The ponderous bhāravāhaka figures, spewed from makara-mouths in the clerestory, feign to support the cross-lintels spanning the nave. These are plain except for a central medallion on the soffit; one of these shows Garuḍārūḍha Viṣṇu, the other has a flying vidyādhara-couple.

Beyond the nave is a constricted, raised antarāla with two prominent engaged Brahmakānta columns (Plate 85). Over their phalaka, vyāla figures support a śālā roof, with nāsīs near the ends. The flattened taraṅga pōtikās of these columns support a lintel with lotus medallion at the centre (Plate 88). The framework underneath the śālā roof has long terminal paṭṭikā divided into three divisions by wide joists, ornate grāsamukha in the centre and kinnara couples in the flanking sections (Plate 88). Beyond these are rafters (as also underneath the exterior kapōta of the prastara). The half-śālā roof has a hāra crest with ṣaḍvarga karṇakūṭas and bhadraśālā and short hārāntara units between. The interstice between the Brahmakānta pilaster and the garbhagṛha doorframe on the left shows Sūrya pursuing Chāyā (Plate 86).

The pañcāśākhā doorframe of the garbhagṛha has plain antaraśākhā, patraśākhā with lotus petals, nāgaśākhā (the round body of the nāga decorated with four-petalled flowers set in rhombi), and another, broader padmaśākhā. The base figures represent Rati and Kāma (left) and possibly Prīti and Manmatha (right). The tails of the nāgas are held by a garuḍa on the lalāṭabimba (Plate 87). The uttaraṅga is divided into five panels by galapādas with scroll carving. The wider central panel shows Sūrya seated with horses below and two female attendants (Rājñī and Chāyā?) to either side (Plate 87). Other panels show frolicking gaṇas.

Sūrya in the central position over the doorframe as well as Garuḍa, or Daṇḍi (?) and Piṅgala, acting as door-guardians on the wall indicate that the temple originally must have been dedicated to Sūrya or possibly Sūryanārāyaṇa. At the centre of the garbha, however, is now a pīṭha with a liṅga. The pīṭha is ancient. At some stage, probably soon after the temple was built, the dedication may have been changed.

An earlier general consensus had been to place this temple in Pulakēśi II's period (A.D. 609-642). Coomaraswamy suggested c. A.D. 625 as the probable date. Tartakov places it after A.D. 720. A short inscription in corrupt Sanskrit on the east wall of the

gūḍhamaṇḍapa (Plate 89) gives the name of an architect (Upādhyāya; not the “builder”) as Ārya Miṇca (a Telugu appellation). It mentions no date, and possesses no test letters to make a precise dating. Richard Salomon has recently examined the characters and suggested that they seem later than c. A.D. 625 but not after A.D. 675-680. The building seems clearly Calukya, and of a pre-Paṭṭadakal phase, and must be placed somewhere in the seventh century. A review of stylistic characteristics may be helpful in reaching a tenable conclusion.

First, the temple has some features comparable to the Mēguṭi temple (A.D. 634), as, for example, the recessing and bays in its plan and elevation and the form of its adhiṣṭhāna. While Jaina Yakṣa figures in the kaṇṭha of the Mēguṭi are replaced by bhūta figures on the Mālegitti, the decoration in both is close in terms of scheme and motifs used (Figs. 3-4).

Second, the large sculptures on the gūḍhamaṇḍapa walls are derivative of the Maurya school (genuine examples of this school occur as guardian figures on the east and west walls of cave no. 2; Plates 4-5). Analogues of this particular Mālegitti school we encounter among Aihole's structural temples — Sāraṅgī-maṭh (Plates 92-95), Lāḍ Khāṇ (a single sculpture, Plate 107) and Durga (Plates 143-146) — at Sandūr in the Pārvatī temple (Plate 164), on the Kuḍala Saṅgamēśvara temple's walls, and at Ālampur among loose sculptures. Bolon's recent research would tend to suggest a date in Vinayāditya's time for most of these temples. Sculptures on the Mālegitti temple seem among the earliest in the series, almost comparable to the cāmara-bearer to the right of the Jina in the Mēguṭi garbhagṛha and to the figure of Kuṣmāṇḍī originally in the maṇḍapa there (Plate 70).

Third, though the carved doorframe of the garbhagṛha is not much help since its workmanship is crude, the design on the body of the nāga of the nāgaśākhā is the same as that on the crown of the Kuṣmāṇḍī image's cāmara-bearing female. (Compared to sculptures on the doorframe, those on the outer walls are rendered by artists of both a different perception and a superior tradition and schooling.)

Fourth, the naṇḍ pillars in the maṇḍapa are placed on strips slightly raised over the floor as in Bādāmi's cave-temples, a practice not found in other structural temples except the Lāḍ Khāṇ.

Fifth, a short inscription (Plate 3) on the west wall of the Sāraṅgī-maṭh, which has large sculptures on its mukhamaṇḍapa pillars in a style similar to the Mālegitti examples (Plates 92-95), is palaeographically datable to c. mid-seventh century A.D. The character “ra” is of a type earlier than the period of Vinayāditya or even Vikramāditya I. Even if we assume that this grafiti was engraved by some carver of advanced age who lived into Vikramāditya's time, the temple still cannot be later than that period. Mithuna figures similar to those on the front of this temple exist in a series of panels on the façade of cave no. 10 at Ēllōrā (Plates 96-97); following Walter Spink's chronology, that cave should date to c. A.D. 620-655.

The Mālegitti temple thus appears, at the earliest, to date to the period of Vikramāditya I (A.D. 655-681). Since the building was clearly meant to be dedicated to Āditya (Sūrya or Sūryanārāyaṇa), one may be tempted to suggest that Vikramāditya I, Vinayāditya, or Vijayāditya could have been the sponsor. The architectural style of the temple and its decoration and interior disposition is earlier than that of temples ascribable to Vinayāditya's time (for example, Ālampur's Svarga-Brahmā temple), and the latest we can place Mālegitti is late in the reign of Vikramāditya I (c. A.D. 675-680). Advances here, beyond what is seen as part of the Lower Śivālaya's superstructure (ṣaḍvarga kūṭas; śālās in the hāra), as well as jālas that anticipate some from Nāgara-

temple maṇḍapas at Paṭṭadakal, also support this date. A date after A.D. 720, which would bring the temple close to Paṭṭadakal temples of Vikramāditya II's time (A.D. 733-745), is stylistically unwarranted.

Aihoḷe, Sāraṅgī-maṭh (Figs. 26a-c, 51; 90-95, 98, 100-101)

The recently cleaned, north-looking, Sāraṅgī-maṭh or Sāraṅgīguḍi (Fig. 51 & Plate 90) in the Kuntīguḍi group (temple no. 4) is a rectangular shrine with its inner garbhagṛha attached to the south wall (Figs. 26a & c). Its mukhamāṇḍapa (Fig. 26b) opens on the north (Plate 91). The temple's adhiṣṭhāna resembles that of the Gauḍarguḍi; the kandhara has carving showing the "hall cross-section" motif only on the façade side. (The upapīṭha of the Kumāra-Brahmā temple at Ālampur also shows this carving in the kandhara.) Kapōtapālikā has the usual nāsīs with kinnarī-heads in the gāḍha and birds between (Plate 91). The prativājana mouldings have highly eroded vyāla-busts. The vēdī above seems slightly more advanced than that on the Gauḍarguḍi. The four pillars on the façade show handsome yakṣa-mithuna figures (Plates 92-95); these seem close in style to the large figures on the Mālegitti temple. Inside are two free-standing Rucaka pillars and two pillars that touch the garbhagṛha wall. The pillars possess no base; the shaft above the middle part shows muktāgrāsa, ratnapaṭṭa, and darpaṇa-medallion; figures seem more after terracotta work than stone (Plate 98). (Motifs, if not either excellence or style, come close to those in the inner hall of the Durga temple; Plate 99). Bold taraṅga pōtikās support moulded but undecorated lintels; above, the kapōta-eave shows nāsīs and birds with florid tails (Plate 101). Below the kapōta is a double course of dentils.

The pañcāśākhā doorframe of the garbhagṛha has excellent proportions and the organization of decorative detailing is near to perfection (Plate 100). The lotus-petal decoration of the bāhyaśākhā typologically differs from other examples except for that on the Cakraguḍi. The stambhaśākhā is plain but well chiselled (looking like a dressed wooden upright); it has no laṣuna member but is relieved by mālāsthāna decoration. Puṣpaśākhā shows the same pattern as on the Lower Śivālaya, but it is somewhat hardened. Nāgaśākhā has nāga busts at the bottom and tails held by a garuḍa on the lalāta. The inner śākhā is of "valli" class. At the bottom are mithunas and Gaṅgā (without mount) and Yamunā (with tortoise); small pratihāra figures lean over their maces. The pōtikā-face above the stambhaśākhās shows Śaṅkhanidhi and Padmanidhi. The shapely kapōta above is crowned by vyālamālā and a hāra with ṣaḍvarga kūṭas and śālā.

The west wall of the garbhagṛha has grafiti in characters not later than the mid-to-late seventh century (Plate 3). According to G.S. Gai, it reads "Śrī Surama-nā[ma]." The temple, judged by the style of its carving, is later than the Lower Śivālaya and Gauḍarguḍi. The presence of ṣaḍvarga kūṭas and śālās brings it close to the Mālegitti Śivālaya. The temple could be of the late years of Vikramāditya I, c. A.D. 675-680. Its figure sculptures, as earlier mentioned, remind one of those on the façade of the Viśvakarmā cave at Ēllōrā (Plates 96-97) datable to c. A.D. 620-655.

The presence of Mahiṣamardinī on one pillar-medallion, the temple's northerly orientation, and the nature of the pīṭhikā inside the garbhagṛha indicate the temple's dedication to Durgā.

Aihoḷe, Lāḍ Khān temple (Figs. 1b, 27a-c; Plates 102-120)

In the heart of the ancient town of Aihoḷe stands a group of four temples: Gauḍarguḍi,

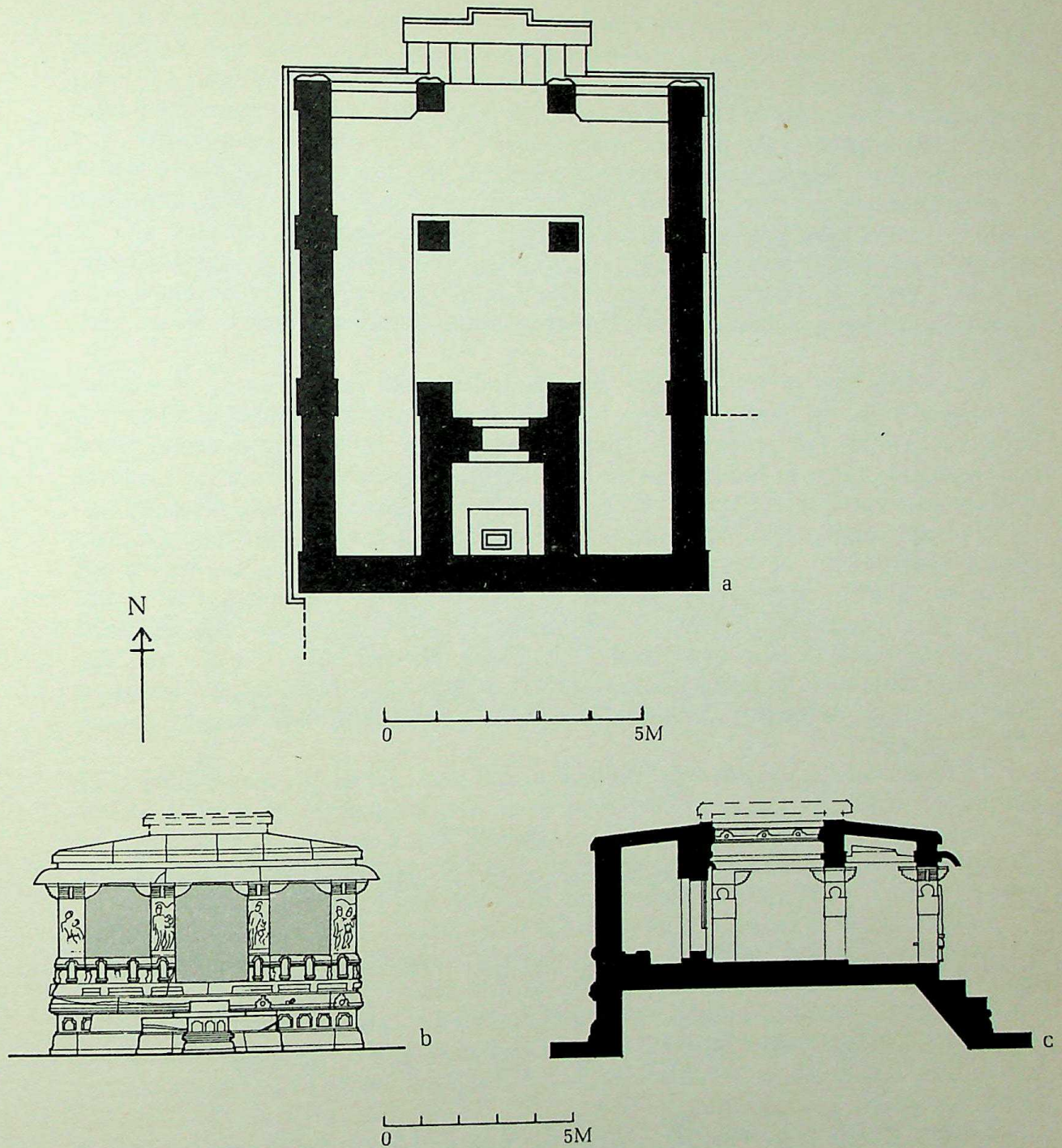


Fig. 26. Aihole. Sāraṅgī-maṭh:
a. plan; b. elevation; c. section. (Courtesy: Michell.)

the so-called Lāḍ Khān to the northwest, the Nāgara Sūryanārāyaṇa to the north, an ancient tank to the south, and a temple with Nāgara śikhara, known as Cakraguḍi, close to the southern edge of the tank. The Lāḍ Khān is the largest and the most famous of the group; it differs from the rest of the buildings in several respects.

The temple is a square hall-shrine with a short, rectangular, mukhamanḍapa (Figs. 27a & b; Plate 102). The hall is c. 50 ft. square. The whole building is raised on an adhiṣṭhāna similar to that of the Gauḍar temple (Fig. 19b) as also of the Nāgara Sūryanārāyaṇa temple (Fig. 1c), but the mouldings are larger by comparison (Fig. 1b).

Each wall of the hall is marked by four Brahmakānta pilasters set at wide but regular intervals; three, large, rectangular jālas are disposed horizontally between the pilasters on the north and south sides. The west wall has no central jāla and the wall-segments flanking the garbhagrha have a pair of small fish-wheel windows. Haṁsamālā appears beneath the kapōta of the prastara. The stairway to the mukhamaṇḍapa leads to a narrow doorway which opens into the sombre hall-sanctuary, the interior of which (Plate 117) shows four, tall, square pillars that form a central square (Fig. 27a; Plate 118), 12 pillars (less tall than the central four) that form an aisle around, and 16 engaged columns that define a second surrounding aisle (Fig. 27a). The sanctum itself, pushed to the back of the hall, is extremely small, unlike anything else we know of in Calukya buildings. A huge Nandi image occupies the central space in the hall (Fig. 27c).

All pillars are of the Calukya Rucaka order, with raised bands meant for ornamental belts; the medallions, too, are only blocked out. Brackets are of a peculiar taraṅga type (Plate 120), analogous to those in the cave no. 2 at Bādāmi. A central floral belt intimately clings to and follows the undulations of the bracket (Plate 119). A lotus at places relieves the soffit of the lintels (Plate 117). The hall has a central nāga ceiling.

The garbhagrha to the west has a small entrance defined by thin Brahmakānta pilasters guarded by two large pratihāra figures. The garbhagrha is coeval with the rest of the hall (the absence of a large jāla in the middle section of the west wall would support this conclusion). Access to the gūḍhamaṇḍapa is through a narrow, dviśākhā doorway having valli and nāgaśākhā jambs. Nāga tails are held by a garuḍa. The doorway surround is framed by a tōraṇa made of two wide Brahmakānta pilasters; these support a kapōta above (Plate 116). This "tōraṇabandha" is flanked by narrow jāla strips.

The mukhamaṇḍapa has eight peripheral and four central Rucaka columns. The peripheral pillars on the east show figures of Yamunā (south; Plate 103), yakṣa-mithunas at the entry (Plate 104), and Gaṅgā (north). There are two yakṣa-mithunas on the south and a yakṣinī with her (brahmin?) lover. The north also has three pairs of lovers (Plates 105-107); one of them seems to be Rati and Kāma (Plate 106).

Other faces of these pillars are carved with decorative belts and medallions; the belts show muktāgrāsa with floral bands above, the medallions contain bhūtas, kinaras, warriors, mithunas, ihāmṛgas, etc. At one place the royal emblems of the Calukya dynasty (varāha, śaṅkha, cakra, and darpaṇa) are shown (Plate 112), at other places chatra and cāmara (Plate 111). The decorative style of these pillars, particularly that of the muktāgrāsa, is rather folkish, the technique of carving is after that of rural silver jewellery.

Pōtikās are all plain roll-type. Only the ceiling in front of the garbhagrha was carved. It formed a samatala grid of nine, of which only six boxes (containing yakṣa-mithunas alternating with full-blown lotuses) survive (Plates 113-114).

An ancient, stone, monolithic ladder (with steps hollowed out) leads from the mukhamaṇḍapa to the sloping roof made up of corrugated slabs. A square cell raised over the centre of the hall has bhadra projections carrying niches with images: an unfinished Ardhanārī (south), Sūrya (west; Plate 108), and sthānaka Viṣṇu (south; Plate 109). A short kapilī formed by two Brahmakānta engaged columns admit one into the empty cella.

The chronological position of this temple has become a highly controversial issue. Pioneering art historians (as well, more recently, as S.R. Rao) have dated it to the fifth century A.D.; recent advances made in the stylistic study of Calukya temples, however,

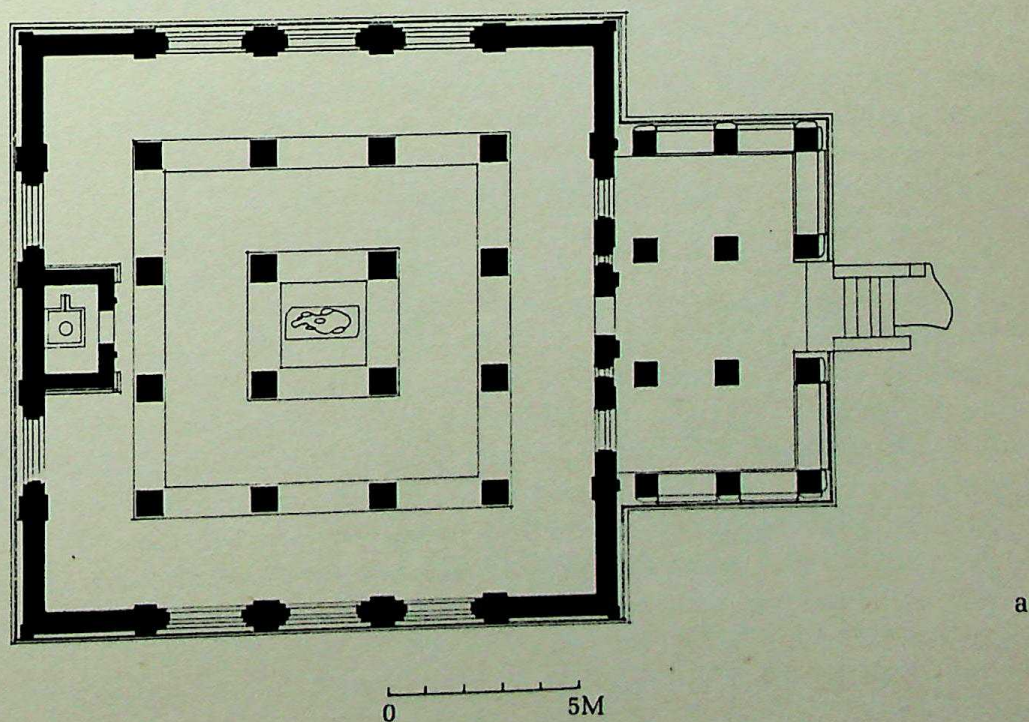
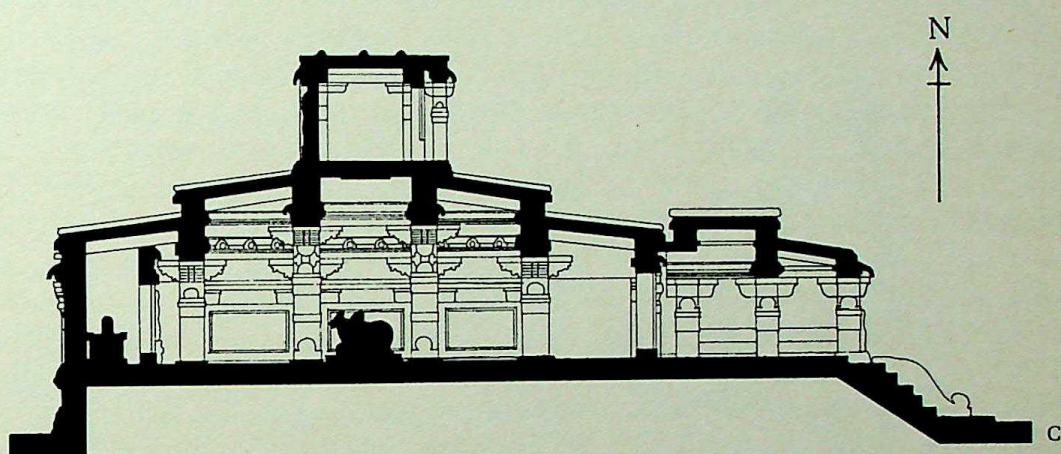
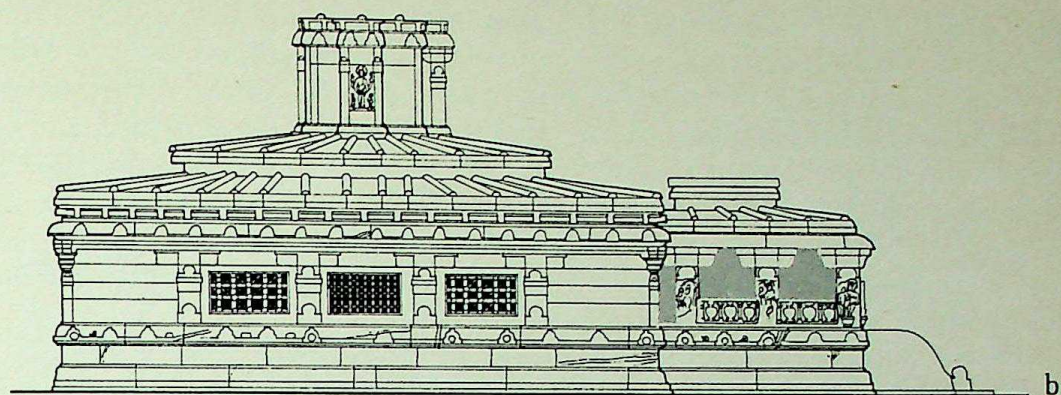


Fig. 27. Aihole. Lāḍ Khān temple:
a. plan; b. elevation; c. section. (Courtesy: Michell.)

no longer allow such an early date. The large sculptures associated with this temple are distant from Gupta-Vākāṭaka and Maurya-Kalacuri productions and also later than early Calukya images in the cave-temples at Bādāmi and Aihole. While decoration here somewhat follows the Bādāmi cave-tradition, it is far inferior in kind and quality to its cave counterparts. Figural sculptures seem to cross a genuinely Dravidian style with those of somewhat decadent late Vākāṭaka and Kalacuri schools. The hairdo, particularly of female figures (Plates 104, 106), shows some similarity with the latter; stances, mannerisms, style of wearing ornaments, and manner of holding attributes are after a southern mould (Plates 108-109).

Tartakov and Bolon hold that Gaṅgā and Yamunā figures occur in Calukya territory only from the period of Vinayāditya/Vijayāditya; they believe so because it was Vijayāditya who (during his father's regime) won Gaṅgā-Yamunā figures with Pāṇḍhava-banners from a northern king. This could make not only the Lāḍ Khān but all such temples where Gaṅgā and Yamunā figures occur later than the period of all the Calukya kings who preceded Vinayāditya. Calukya builders, however, knew of jamb-conventions from North India earlier than in this period, and Gaṅgā and Yamunā were among such door-figures by convention. Gaṅgā-Yamunā figures appear outside the Rāmēśvara cave at Ellōrā (c. mid-sixth century A.D.), and first appeared on Gupta doorframes in the second quarter of the fifth century. (They appear at Ajanṭā for the first time in cave no. 2, dating from the latter part of the fifth century.) In the Calukya country itself, temples built before Vinayāditya also show Gaṅgā-Yamunā figures, as for example, the Gauḍarguḍi temple at Aihole. The presence of haṁsamālā beneath the kapōta-eave, the nearness of the inner pillars, their pōtikās, and the one grid-ceiling to those of the Jambuliṅgēśvara (dated A.D. 699), the style of the sculptures, and the quality of its decoration, however, would suggest a date for this temple late in Vinayāditya's reign. An inscription of Rāṣṭrakūṭa times refers to the temple as a "ghaṭikālaya" (assembly-hall) for the town's elders.

Mahākūṭa, Mallikārjuna temple (Figs. 4b, 28a-c; Plates 121-135)

This east-facing temple to the south in the Mahākūṭa group (Fig. 28a-b) is the largest temple in the ensemble (Plate 122). The vimāna is sāndhāra, with a gūḍhamaṇḍapa, mukhacatuṣkī, and detached Nandi-maṇḍapa.

The vimāna more or less follows the plan of the Mahākūṭēśvara. Its back wall has a bhadra with upabhadras somewhat more strongly marked; the rest of the wall is straight without recesses. Each corner is cantoned by a kuḍyastambha. On the side walls of the vimāna the projecting bay is off centre in relation to the garbhagrha. Between the bhadra and the corner pillar the wall is not wide enough to accommodate a jāla-window, as on the other side of the bhadra (Plate 122).

The adhiṣṭhāna (Fig. 4b) is vēḍibandha-like, as on the Mahākūṭēśvara, but the kumuda is of tripaṭṭa type. Nāsīs of grooved type on the kapōtapālikā show gandharva and kinnarī heads in the gāḍha-cavities. Birds, like mayūras and cakravākas, with intricately and exquisitely done florid tails, appear between the nāsīs. The pāda begins with prati-kaṇṭha and auxiliary mouldings, from which siṁhavyāla and gajavyāla busts project with kinnaras or vyāla-riders on the bhadra edges and vidyādhara at the karnas. The antaravājana in the kaṇṭha is carved with a chain of pearl loops; the mahāvājana above has a flowing vine design. The vēḍī is not so tall as that on the Mahākūṭēśvara temple. In its gala part, besides puranic themes, it shows convolving creeper and bhūta figures of considerable beauty (Plates 125-127). The vēḍī is completed by ūrdhva-padma and kampa, as on the Mahākūṭēśvara temple. The Brahma-

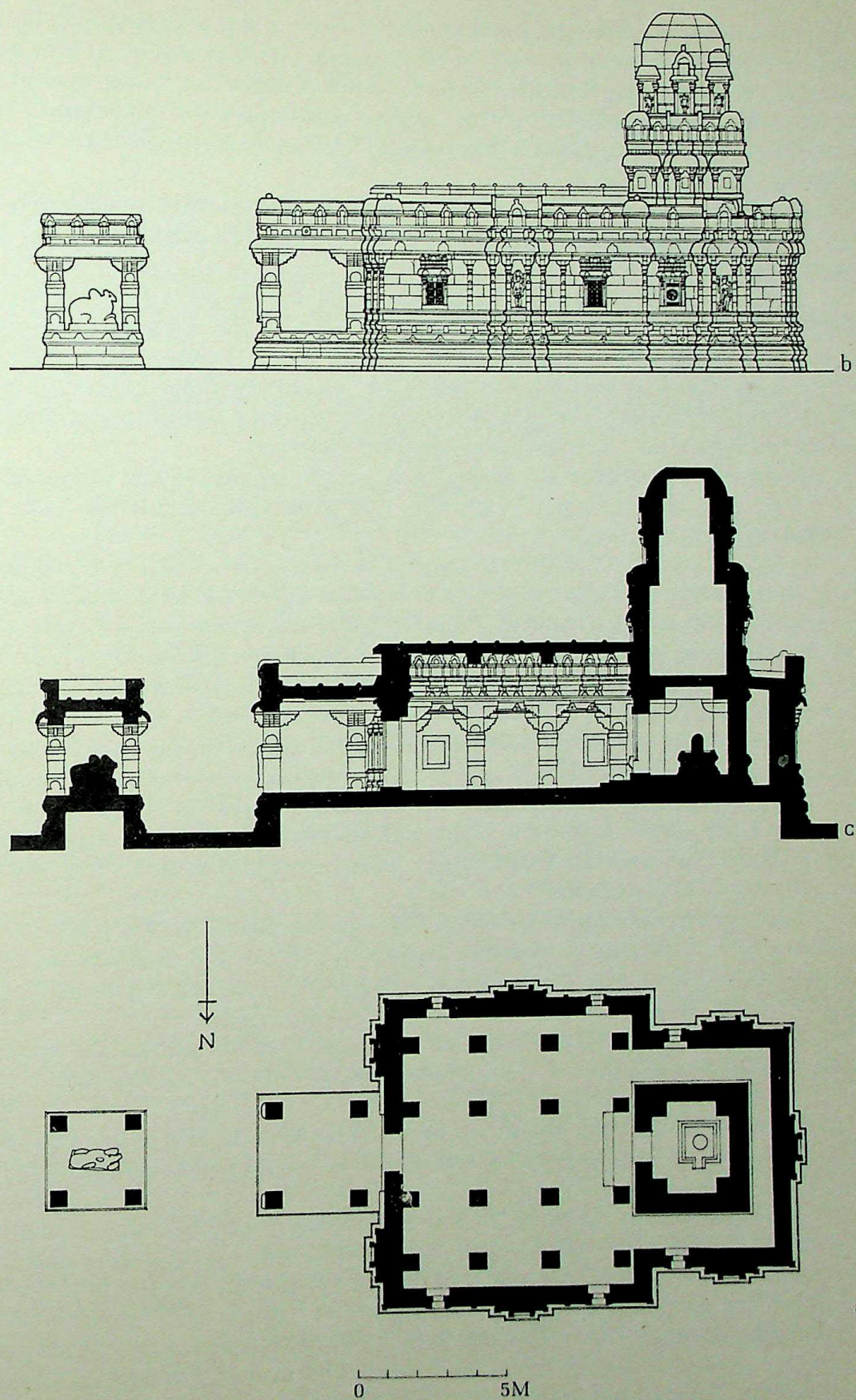


Fig. 28. Mahākūṭa. Mallikārjuna temple:
a. plan; b. elevation; c. section. (Courtesy: Michell.)

kānta pilasters are ornamented on the bays. Pōtikās and utara are plain. Haṁsamālā appears beneath the kapōta, which is topped by hāra with kūtas and śālās. Where the vimāna joins the maṇḍapa on north and south the wall has a jāla-window, showing fish-wheel motif (Plate 128), framed by pilasters and topped by a pediment with karṇakūṭas and bhadraśālā. Bhadra images are Harihara (south), Śiva (west), and Ardhanārī (north; Plate 123).

The gr̥hapiṇḍi of the second tala stands over the garbhagr̥ha and carries the usual hāra. The huge octagonal śikhara has applied karṇakūṭas and cardinal pañjaras. The stūpī is missing.

The gūḍhamaṇḍapa walls have projecting bhadra bays with framed and pedimented jāla-windows on either side (Plate 129). Bhadra niches show Viṣṇu (north) and Śiva (south), recalling the Mālegitti Śivālaya. On the east, niches flanking the mukhacatuṣkī show two-armed dvārapālas (Nandi and Mahākāla) as on the Mahākūṭēśvara temple (Plate 124). The hāra over the gūḍhamaṇḍapa continues that over the vimāna. The maṇḍapa roof is raised over the nave clerestory.

The mukhacatuṣkī has Rucaka pillars, the bosses of medallions and belts marked out but not carved. The ceiling is padmaśilā. The pañcaśākhā doorframe lacks the excellence of earlier examples.

In the interior are 16 Rucaka columns with uncarved medallions and belts (Fig. 28a & c). Pōtikās are taraṅga type (Plate 121), sometimes with floral buckles on the major rolls (Plate 130) or a rearing vyāla (Plate 131). The soffits of the nave lintels show lotuses (Plate 131); the faces of the lintels show haṁsamālā and kapōta (Plate 132). The plain vēdī supports a clerestory of hāra with figured pāda-panels (Plate 132). The three rectangular bays of the nave are covered with Samatala vitānas. The first shows a large padma with four others at the corners. The cardinal points show square headed panels bearing flying vidyādhara couples (Plate 134). The central vitāna has a grid of nine quadrants; the large central square shows Brahmā, the four cardinal boxes contain the Lōkapālas, and the corner boxes are filled with lotuses. The vitāna in front of the garbhagr̥ha (Plate 135) has Hara-Gaurī in the centre, riding on an animated, leaping Nandi and surrounded by bhūtas.

The pillars of the side aisles resemble those of the nave. The uttaras show no haṁsamālā. Alpanāsīs alternate with elephant-figures (Plate 133). Nāsikōṣṭhas separate kaṇṭha-panels filled with gaṇas. The nāsikōṣṭhas shelter single male or female figures (Plate 133).

The adhiṣṭhāna mouldings of the slightly rectangular garbhagr̥ha are like those of Lāḍ Khāñ, but the kapōtapālikā has no ornamentation. The doorframe resembles that of the gūḍhamaṇḍapa.

A detached Nandi-maṇḍapa preserves its original Nandi. Judged by the style of its pillars, pōtikā, and varaṇḍikā-prahāra, the structure seems contemporary with the main building.

There is at present no image in the sanctuary. Bolon feels that the temple was dedicated to Tripuruṣa whose rather small and undistinguished image is seen near the back side of the Mahākūṭēśvara temple. Its dimensions do seem to accord with the slit in the garbhapiṭha of the Mallikārjuna temple.

Scholars agree that this temple is later than the Mahākūṭēśvara temple. Those who date the latter temple to c. A.D. 600-602 (or c. A.D. 625) assume that the Mallikārjuna is a generation later; those who make the Mahākūṭēśvara temple late have the Mallikārjuna follow by only a few years. The formal similarity of pillars and pōtikās and the physiognomical identity of figures like Ardhanārī on this temple and some of those on

the Lāḍ Khāñ suggest that they are coeval. Figures on the Mahākūṭēśvara temple seem earlier and are different in style. If the Mahākūṭēśvara dates from the late years of Vikramāditya I, the Mallikārjuna temple may date from the late years of Vinayāditya. (M.A. Dhaky had once argued for an earlier date for this temple on the basis of his analysis of the Nandi-pavilion, but this argument no longer seems to hold.)

Mahākūṭa group, ruined temple (not illustrated)

This north-facing temple with ruined maṇḍapa faces the kuṇḍa (Fig. 21). It has a square vimāna without superstructure; only the adhiṣṭhāna of its maṇḍapa survives. This adhiṣṭhāna is of the Gauḍarguḍi and Lāḍ Khāñ type, with plain kandhara and kapōtapālikā showing nāsīs alternating with birds and floral motifs. Inside the garbhagrha are four Rucaka pillars. The pañcaśākhā doorframe of the garbhagrha has nāgaśākhā with a garuḍa holding the nāga tails, but the workmanship is uninteresting. The temple may date to the end of the seventh century A.D.

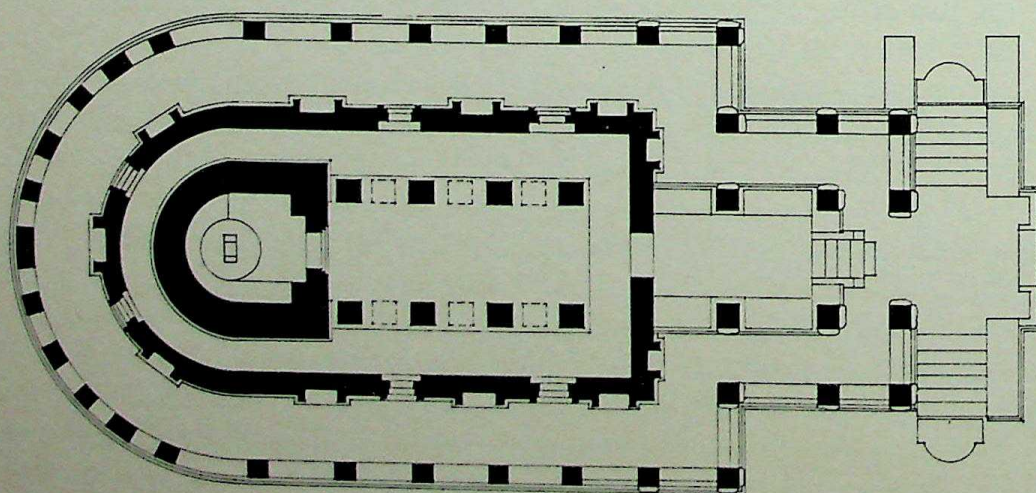
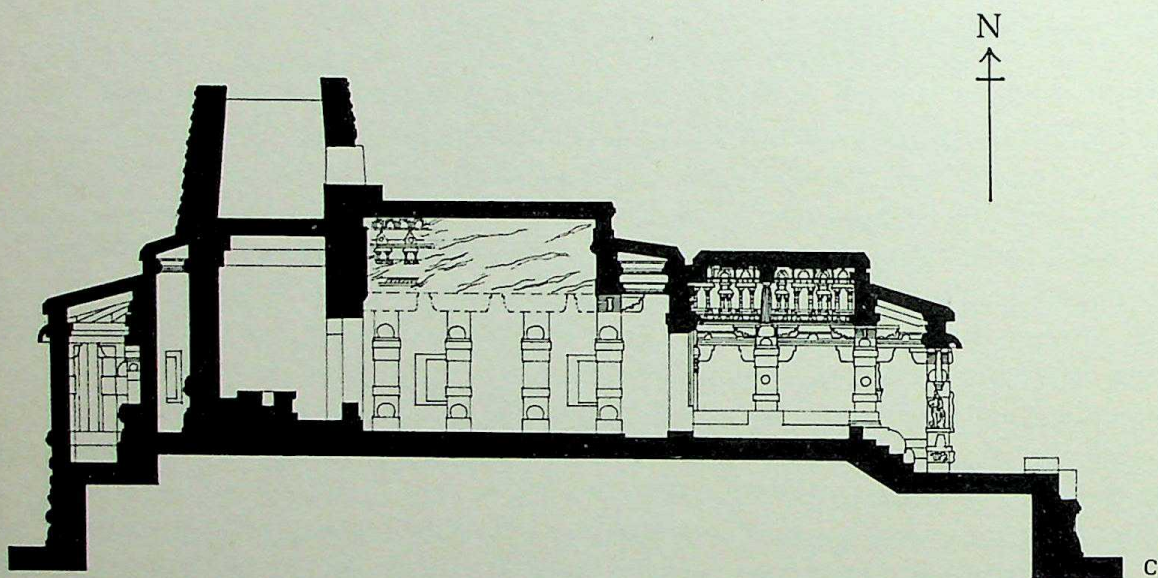
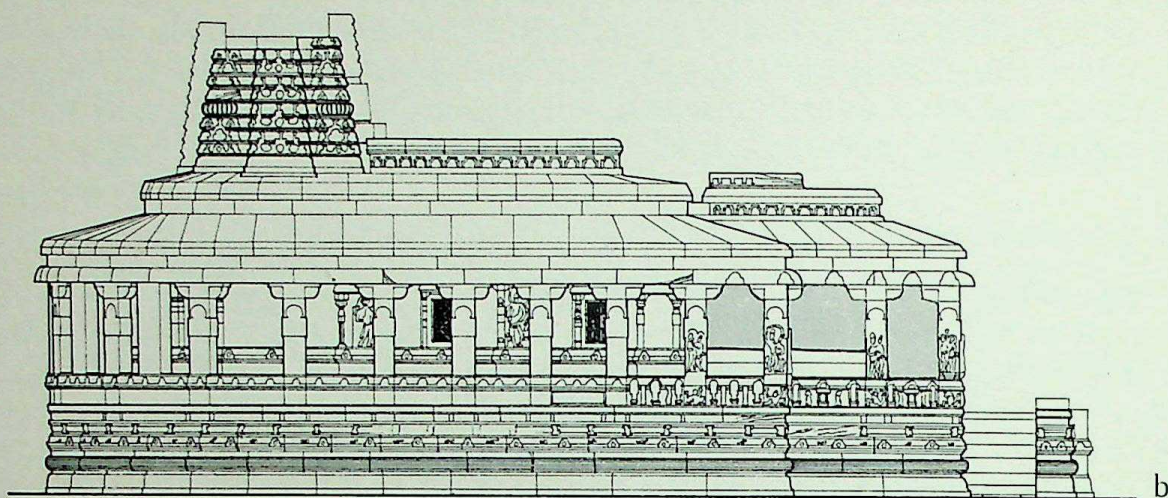
Aihole, Durga temple (Figs. 1d, 5a, 29a-c; 136-161)

The Durga temple (Plates 136-137) is among the largest of Calukya buildings and represents the consummation of all that was learned during the century and a half before its foundation. It is perhaps the most finished of all early Calukya temples. It not only recaptures the finesse of the Bādāmi caves but also harks back to and resurrects some of their decorative features. Its apsidal plan should demand an apsidal superstructure, but, curiously, a Latina śikhara tops its apsidal garbhagrha.

The plan of the temple (Fig. 29a) is remarkable in more than one way. The apsidal upapīṭha supports an apsidal sāndhāra shrine with an apsidal inner sanctum; a rectangular closed hall is fronted by a mukhacatuskī. The upapīṭha itself becomes a peristylar ambulatory with its own roof (Fig. 29c). On the east, opposed flights of steps lead to the outer ambulatory (Fig. 29a-b).

The upapīṭha is made up of two major components, the adhiṣṭhāna (Fig. 5a) and vēdī. The adhiṣṭhāna component (Fig. 5a) stands over an upāna and is formulated by Nāgara khura-kumbha, dhārāvṛtta kumuda (Plate 138), and kapōta with two kampas below, the upper of which bears dentils. The kapōta is ornamented at intervals by nāsīs, their gāḍhas filled by animal heads (Plate 142), floral motifs, and the usual gandharva and kinnarī heads (Plates 139-140). Birds perch between. On the north kapōta face, an engraved word, "Jinālayan," in seventh-eighth century characters, denotes a personal name, perhaps of an architect; it does not refer to a Jaina structure, as once supposed. The kapōta is topped by prati and vājana as part of the socle. The prati shows pearl festoons with vyāla-busts placed at greater intervals than usual. The padma-vājana with its śirōpaṭṭikā is beautifully ornamented. The vēdī is unadorned (Plate 141). The low wall above the upapīṭha shows a vēdikā with kaṇṭha and kapōta ornamented on the mukhamaṇḍapa and two bays behind, but plain beyond (Fig. 29c). The kaṇṭha is relieved by nāsikōṣṭhas showing apsaras and other figures; on the mukhamaṇḍapa, the kaṇṭha also shows blind jālas and rearing vyālas between the nāsikōṣṭhas (Plate 141); on the ambulatory wall, bhūta figures are shown in the kaṇṭha (Plate 142). At pillar-points, atlantid (bhāravāhaka) figures are shown (Plate 142). (At the apse, two columns bear figures of divinities.)

The peripheral pillars have no ornament. Mukhamaṇḍapa pillars and those of the first two bays of the ambulatory bear beautiful, large, figures in the tradition of the Sāraṅgī-maṭh and Mālegitti Śivālaya, including mithunas (Plates 143-145) and prati-hāras (Plate 146).



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Fig. 29. Aihole. Durga temple:
a. plan; b. elevation; c. section. (Courtesy: Michell.)

The temple proper also has an adhiṣṭhāna (Fig. 1d) with upāna, tall jagatī, Nāgara-type of kumbha, kaṇṭha with ornamented galapādas (demarcating panels filled with scroll work or gaṇas; Plates 149-150). The kapōtapālikā is decorated with nāsīs that have either kinnarī-heads and lotus finials or dancing figures (Plate 151) and normal finial. On the east, the wall has Brahmakānta pilasters with richly decorated mālāsthāna and laśuna (Plate 152). Niches flank the mukhacatuṣkī on the east, three appear on the northern and southern walls, and three more around the apse. Framed and pilastered jālas appear between the niches on the north and south walls (Plate 154); formalised “nāgacakra” ventilators appear on the apse. Deities in the niches are shown in Table 1.

Table 1: AIHOLE, DURGA TEMPLE, IMAGES ON THE EXTERIOR

SOUTH WALL E→W	(missing)	Vṛṣavāhana	Narasimha
APSE	Viṣṇu with Garuḍa	(missing)	Varāha
NORTH WALL W→E	(missing)	Durgā	Viṣṇu

These niches have a variety of pediments: Dravidian (Plate 155), śālākāra śikhara (Plate 157), sabhāśikhara (Plate 156), two-tiered pent-roof with śūrasēna-fronton (Plate 158), or just a śukanāsa-fronton. The jāla niches are also pedimented, either by tōraṇa types or by hāras. Some of the niche-figures are of very superior quality (Plate 153).

The treatment of this exterior wall reflects a high degree of finesse. The mukhacatuṣkī also shows considerable finish; its pillars are not only elegantly carved (Plate 147) but also beautifully polished. The pōtikās of the Rucaka pillars are of roll type with vyāla-figures on the front (Plate 148) as in the Mahākūṭa Mallikārjuna temple; lotuses or floral medallions adorn the soffit of the lintels, the faces of which show panels with figures. Two vitānas show matsyacakra and nāgarāja. The soffits of the cross-beams of the ceilings have makara-ends and rich floral carving. From the access stairway of the mukhacatuṣkī, lintels slope to meet the peripheral pillars of the upapīṭha.

The six śākhās of the gūḍhamaṇḍapa's doorframe are elegantly and sumptuously carved. These are nāga, valli, stambha, mithuna, valli, and bāhya. At the base of the śākhās are mithunas, Gaṅgā and Yamunā, and other attendant figures (Plates 159-160). Garuḍa on the lalāṭa holds the nāga-tails. The uttarāṅga shows hāra.

The interior of the gūḍhamaṇḍapa is very dimly lit through the jālas. The decoration of the Rucaka pillars (Plate 99) and pōtikās is damaged, as is the doorframe of the garbhagrha. The apsidal garbhagrha shows no figural enrichment.

The temple may have had a prākāra, the pratōlī of which (Plate 161) stands on the south. The pratōlī's adhiṣṭhāna resembles those of the Gaḍarguḍi and Lāḍ Khāñ. Its plain walls are cantoned by Brahmakānta pilasters. Its doorframe has sparse decoration; its lintel shows hāra with a row of three ṣaḍvarga śālās alternating with ṣaḍvarga kūṭas with Brahmachanda śikharas. The north wall of the pratōlī has a donative inscription from the time of Vikramāditya II (A.D. 733-745) which records a gift to a sun temple founded by Kumāra, possibly a revenue officer. An undated foundation inscription (recently discovered by Ramesh) states that Kumāra built this ālaya (the

Durga temple) for Āditya, the Sun. The characters of this inscription seem to date not later than A.D. 700 (Ramesh).

Ceiling panels from the environs of this temple now preserved in the National Museum, New Delhi, possibly belonged to the entrance porch over the steps.

Sandūr, Pārvatī temple (Plates 162-166)

Sandūr (sometimes Sondūr) is situated in Bellary District. From the images in the bhadra niches of the vimāna, it is certain that the so-called Pārvatī temple was originally dedicated to Śiva.

The vimāna is pañcatala, with an ardhamanḍapa roofed by a śukanāsa (Plates 162-163). The vimāna's crowning āmalaka is not original. The temple has Pratibandha adhiṣṭhāna with dhārāvṛtta-kumuda above Nāgara khura-kumbha; the vyāla-busts in the prativājana are regularly placed under the bhittipādas. The vimāna has broad bhadra, pratibhadra, and karna divisions with cantoning Brahmakānta pilasters. Of the three Śiva figures in bhadra niches, that on the south, carrying paraśu and nāga in the upper hands (Plate 164), is better preserved. These figures are related to those on the manḍapa pillars of the Durga temple, Aihole. The niche-tōraṇas remind one of those of the gūḍhamanḍapa's wall-niches of Bādāmi's Mālegitti Śivālaya.

The utara is thin; haṁsamālā appears below the kapōta. The hāra has karnakūṭas, nāsikōṣṭhas, and bhadraśālās. The pāda of the second tala with its prastara is about half the height of the lower tala. The hāra above is flattened; the three succeeding talas are made up only of hāras, an unprecedented convention in Dravidian style. Above comes a kapōta-vēdī, perhaps originally crowned by a square śikhara.

The ardhamanḍapa niches are shallow, and were not meant to receive images except on the east where deeper depressions in the karnas show pratihāra-figures. Two other figures do not seem ancient. The inner pilasters of the entrance eliminate the necessity of having a regular doorframe (Plates 165-166). These pillars are beautifully carved with medallions and Maṇibandha, particularly on the sides facing into the manḍapa. The inner pilasters support a kapōta-eave; above comes kaṇṭha from which two vyālas rear up to support a larger kapōta with finials.

The śukanāsa stands within the hāra that encloses the ardhamanḍapa's roof. Its fronton shows a central niche with a Śiva figure; over its kapōta is a model of a Brahmacchanda vimāna. This niche is flanked by smaller pañjarakōṣṭhas. The large lalāṭanāsikā has some carving on its mukhapatti.

The interior four Rucaka pillars support hāra-clerestory; the garbhagrha has a doorframe with large figures of Śaṅkhanidhi and Padmanidhi at the base. Inside the garbhagrha are pillars meant to give support to the upper storeys of the superstructure. At the centre is a pīṭhikā.

The temple does not seem earlier than the late years of Vinayāditya or the early years of Vijayāditya. Sculptures of the sort seen here are not met in Calukya temples of the eighth century. Its adhiṣṭhāna is close to that of the dated Jambuliṅgēśvara temple at Bādāmi, and we can safely date the temple to c. A.D. 700. (One of the short inscriptions on a front pilaster reads "Jinālayan" as on the Durga temple, Aihole.)

Ālampur, Tāraka-Brahmā temple (Plates 167-169)

The Tāraka-Brahmā temple has a sabhadra vimāna, śukanāsa-fronton over an antarāla, and a mukhamanḍapa with flat roof (Plate 167). It is dvi-aṅga on plan and has Pādabandha adhiṣṭhāna with Nāgara kumbha and tripattā-kumuda omitted in the adhiṣṭhāna of the porch. The bhadra's dēvakōṣṭha is topped by a śālā-pediment

reaching up over the kapōta; Brahmakānta pilasters canton the corners (Plate 169). The bhadra niches are empty. The first tala of the superstructure is arpita; the tall hāra includes ṣaḍvarga nāsikōṣṭhas. The second tala is plain except for a sunk niche in the centre. The grīvā and śikhara are ruined. The śukanāsa over the antarāla takes the form of a wagon-vault with large, semicircular nāsikā in front bearing a figure of Naṭeśa (Plate 168). Four free-standing pillars support the ceiling of the garbhagṛha. The mukhamāṇḍapa has Rucaka pillars with decorative belts and lotus-medallions and a padmaśilā ceiling. The lalāṭa of the pañcaśākhā doorframe shows Gajalakṣmī in Pralambapādāsana. Some differences noticed in the decorative details of this temple are due to it being in Āndhradēśa. Ālampur monuments, though built through Calukya patronage, had their own guilds of architects, with traditions that differ somewhat from those of the Calukya heartland. The temple may be contemporaneous with the Mālegitti Śivālaya at Bādāmi, or it may be later, from Vinayāditya's time.

Satyavōlu, apsidal temple (Plates 170-171)

This small, perhaps unfinished, west-facing shrine has its adhiṣṭhāna buried except for the top kapōtapālikā. The wall is plain, with undecorated prastara elements, no hāra, plain vēdī, and a short grīvā demarcated by galapādas. The Gajaprṣṭha śikhara has a semicircular lalāṭanāsī; its upper courses and finial are missing. The gāḍha encloses a cross-section of a hall, with tall nave and two lateral aisles. The catuṣśākhā doorframe is plain. Śiva-liṅgas are carved in the base niches. The temple may date from the beginning of the eighth century A.D.

Bādāmi, Jambuliṅgēśvara temple (Figs. 5c, 30a-c; 172-179)

The Jambuliṅgēśvara temple in the heart of Bādāmi was founded in A.D. 699 by the queen mother, Vinayavatī, as inferred from an inscription on a pillar in the mukhamāṇḍapa. The temple is what is called a "traipuruṣa-dēvāyatana." The inscription refers to the installation of traipuruṣa-dēva images, but not to the construction of the "āyatana," though that may be implied.

The temple has a large rectangular gūḍhamāṇḍapa shared by three vimānas on south, west, and north; a slightly rectangular mukhamāṇḍapa projects on the east (Fig. 30a). The temple has a Pratibandha adhiṣṭhāna, upāna merging with the curved khura of the Nāgara kumbha, dhārāvṛtta-kumuda, and prativājana bearing vyāla-busts. The prati is topped by mahāvājana and a short kampa (Fig. 5c).

Of the three slightly rectangular garbhagṛhas (Fig. 30a), the western is dedicated to Śiva, the other two perhaps to Brahmā (north) and Viṣṇu (south). All had projecting bhadras with niches with pent-roof pediments and a śūrasēna-fronton (Plate 172). The gūḍhamāṇḍapa possesses niches on its corners with ventilating jāla-slits between them and the shrines (Fig. 30b-c). Only a few of the jālas survive. Brahmakānta pilasters canton both garbhagṛha and gūḍhamāṇḍapa walls; haṁsamālā appears beneath the kapōta of the prastara, topped by a vyālamālā course. The kapōtanāsīs, when carved, show divinities.

The mukhamāṇḍapa has square Rucaka pillars with half medallions, central belts, and taraṅga pōtikās. The nave pillars are taller and support a clerestory showing a row of niches. The cross-beams, supported at the ends by bhāravāhakas, have their soffits ornamented by floral bands; a figure of a flying vidyādhara is carved at the centre (Plate 175). These cross-beams support ornamental Samatala vitānas, one showing nāgarāja (Plate 177), the other a grid of 12 compartments filled with lotuses and yakṣa or vidyādhara mithunas.

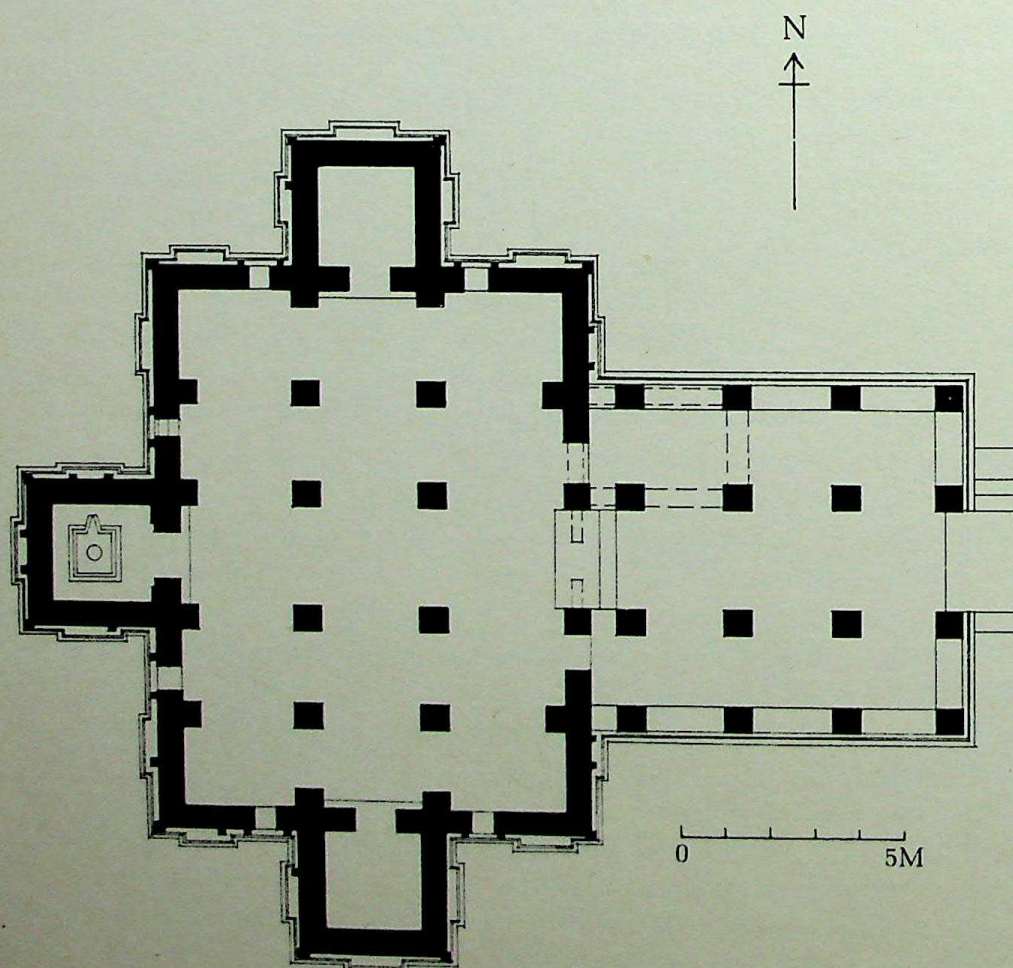
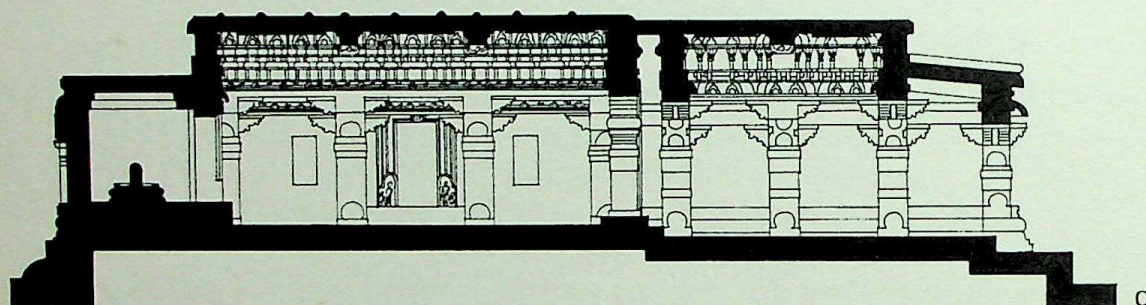
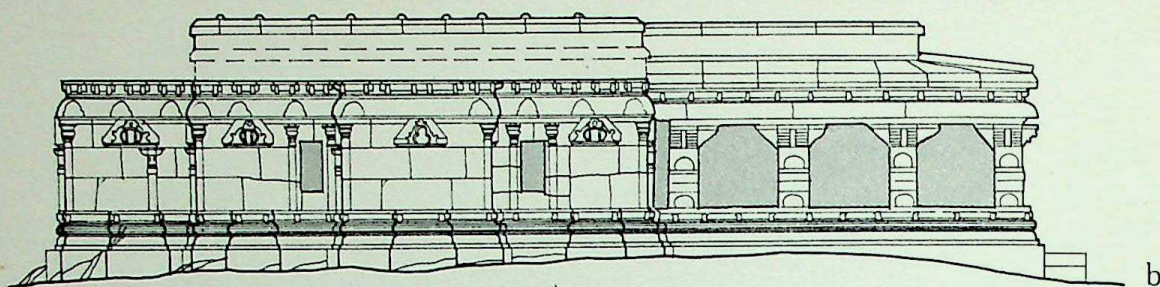


Fig. 30. Bādāmi. Jambuliṅgēśvara temple:
a. plan; b. elevation; c. section. (Courtesy: Michell.)

The entrance to the gūḍhamaṇḍapa shows an arrangement of decorated Brahma-kānta pilasters distylar-in-antis. The central Rucaka pillars of the gūḍhamaṇḍapa (Plate 173) support uttaras with lotus medallions at the centre; the inner face is shaped like a kapōtapālikā with dentils beneath and alpanāsīs, haṁsas, cakravākas, mayūras, elephants, etc. on the face. The clerestory above possesses ṣaḍvarga kūṭas and śālās (Plate 174), mithuna-figures on their lower story. The recesses between are decorated with blind jālas.

The three ceilings in the gūḍhamaṇḍapa show Viṣṇu (east), Brahmā, and Hara-Gaurī on Nandi (west; Plate 179). Figures on the utara in the aisles include gandharvas and kinnaras as well as floral motifs. The central bay of the southern aisle has a Samatala vitāna bearing a nandyāvarta design; its counterpart on the north shows matsyacakra (Plate 178). One lintel in the northern aisle shows a graceful lotus vine and central vidyādhara (Plate 176).

Doorframes are all pañcaśākhā with small figures of seated nidhis and standing river goddesses flanking the pratihāra (a new variation). Śākhās strike no new note; kapōta tops the stambhaśākhās.

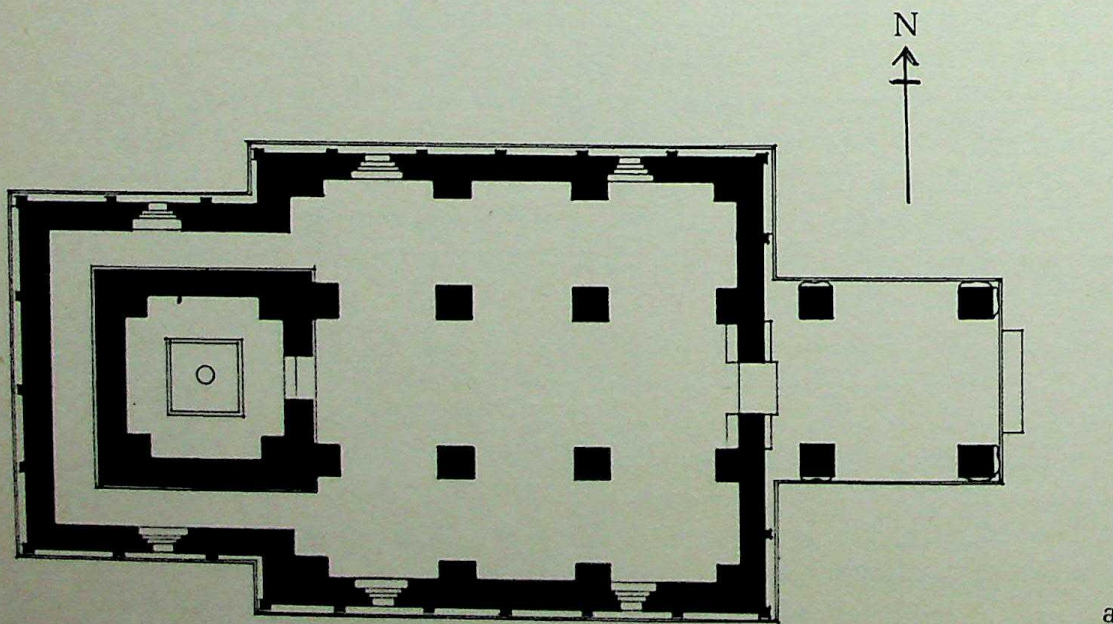
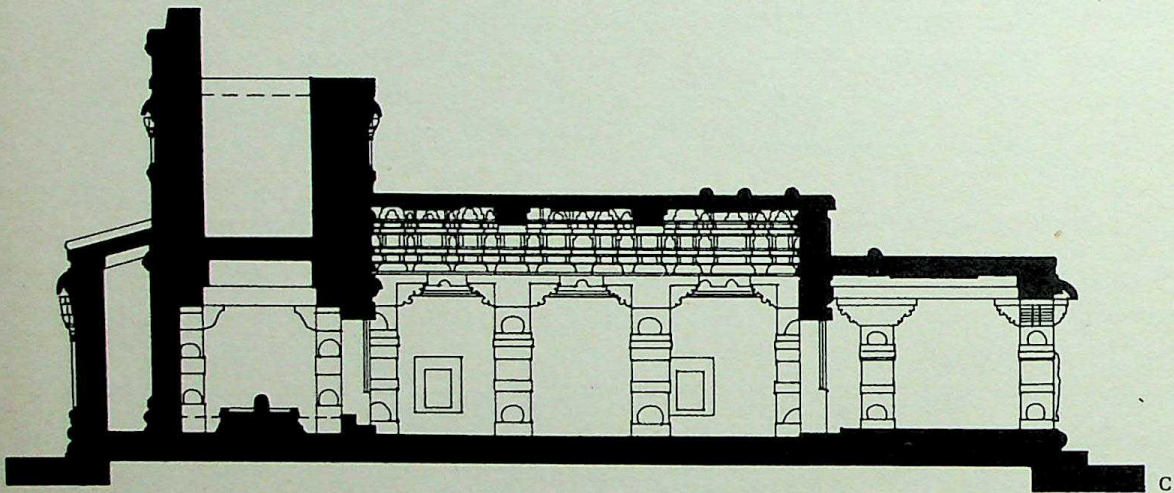
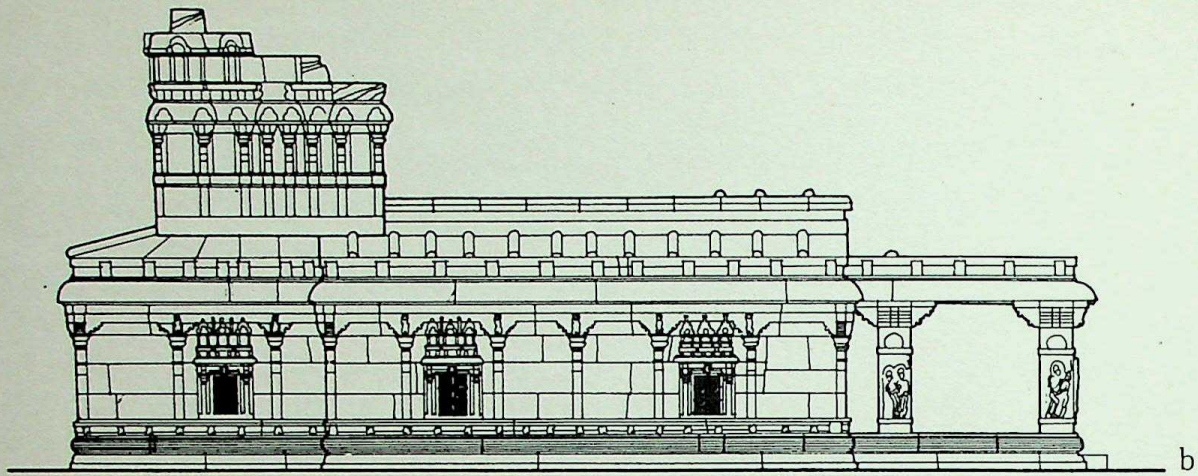
The original superstructures over the garbhagṛhas have been destroyed; a fragment of hāra is preserved only on the north. The Drāviḍa superstructure in brick above the northern vimāna is in Cōla-Vijayanagar style. This temple, because it is dated and fairly ornate, becomes a linchpin for any chronology of Calukya temples.

Nāgaraj, Nāganātha temple (Figs. 5b & d, 31a-c; Plates 180-186)

The Nāganātha temple at Nāgaraj, near Bādāmi, and the Madhukēśvara temple in Banavāsi are among the last erected in the first phase of Calukya style. The square of the vimāna is slightly truncated by its juncture and the bhadrā windows shifted west of the sanctum's centre (Fig. 5b). The gūḍhamaṇḍapa is wider than the vimāna and the mukhacatuṣkī also is fairly large (Plate 180). The low adhiṣṭhāna (Fig. 31d) consists of kumbha and well executed dhārāvṛtta kumuda. The vēdī consists of kaṇṭha, prati, and padmavājana with vigorous vyāla-busts (Plate 183). The longer west wall is divided into four divisions by pilasters; the northern and southern sides have three divisions with a framed jāla-window, with beautifully shaped hāra-pediment, in the central one. The central pilasters show vyāla-figures above the phalakas; pōtikās are of the taraṅga type. Haṁsamālā, with haṁsas sharing pearl festoons, appears beneath the undecorated kapōta. The gṛhapiṇḍi of a second tala comes over the garbhagṛha. Its hāra-parapet, and the bare remnants of the śikhara-base and karṇakūṭas, survive. The śikhara was either octagonal or square and must have looked small in proportion to the rest of the temple (Plate 181).

The gūḍhamaṇḍapa walls are marked into six divisions; the second and fifth possess jāla-windows (Plate 181). These jālas are geometric (Plate 183), at places showing nandyāvarta. Roofing, as in all early Calukya temples, is made of heavy corrugated slabs. Wall-pilasters have some decoration (Plate 184).

Mukhacatuṣkī pillars show figures (Plate 182) which differ in style from those in a similar position at Aihole. These show an affinity with the figures on the later temples at Ālampur (from the Svarga-Brahmā temple onwards). Both the Nāgarāja ceiling in the mukhacatuṣkī and the doorframes of the maṇḍapa and garbhagṛha show the usual Calukya conventions but no particular elegance in carving. The Rucaka pillars have no bases and the belts and half medallions on their shafts are left uncarved. The nicely formed taraṅga pōtikās (Plate 186) are of the same type as noticed in the Mahākūṭa Mallikārjuna temple (Plate 130); a central belt follows the undulations of the taraṅga.



0 5M

Fig. 31. Nāgara. Nāganātha temple:
a. plan; b. elevation; c. section. (Courtesy: Michell.)

The nave clerestory shows a hāra of ṣaḍvarga kūṭas and śālās; over the garbhagrha doorframe these are aṣṭavarga. The soffits of the cross-lintels of the nave resemble those in Bādāmi's Jambuliṅga temple. The ceilings of the nave show tripuruṣa and accessory figures. The ambulatory around the garbhagrha is narrow (Fig. 31c) and no window lights the west side (Fig. 31a; Plate 181). The garbhagrha has a moulded adhiṣṭhāna (Fig. 5d) that is abbreviated compared to the exterior one (Fig. 5b).

Owing to the general decadence in decoration, the form of the grhapīṇḍi with its cramped pilasters, and the carving on the upper part of the Brahmakānta pillars (Plate 185), which anticipates later Rāṣṭrakūṭa developments, the temple seems late in this series, founded not before A.D. 700.

Banavāsi, Madhukēśvara temple (Plates 187-191)

Banavāsi, Vanavāsi, or Vaijayanti was the capital of the early Kadambas. The temple of Madhukēśvara, however, does not date from the time of the Kadambas. Stylistically it dates to the end of the seventh or beginning of the eighth century and possibly belongs to the period of the Āḷupas, feudatories of the Calukyas who at that time were ruling the Banavāsi territory.

This rectangular sāndhāra building (Plate 187) has a garbhagrha and a maṇḍapa with four pairs of pillars inside. (The fore-maṇḍapa is later, from the Kadamba period.) This temple has suffered ugly accretions during the Ikkeri-Nāyaka period. The sanctum has a so-called Kadamba-Nāgara śikhara. The exterior walls have fenestrated jālas at the centre and flanking niches missing their images. The temple has no real adhiṣṭhāna. A large kumbha moulding (with perhaps khura below) serves instead. Both the jālas and niches have adhiṣṭhānas; the jālas have a kaṇṭha marked with pilasters, the niches have a Vēdibandha-like series of mouldings reminiscent of the Mahākūṭēśvara temple at Mahākūṭa. The maṇḍapa also has jāla-windows and niches to the east on the north and south walls; the west wall of the temple has only a central jāla-window. The east wall has a niche to either side of the doorway (Plate 188). Tall Rucaka pillars inside (Plate 189) have fully blown lotus flowers on their bases. The centre of the shaft is divided into three sections, a belt of grāsamukhas spewing pearl-strings, uncarved projecting bands, and a three-quarter medallion filled with lotus (Plate 190) or īhāmṛga (Plate 191). Taraṅga pōtikaś have a median decorative band.

The square garbhagrha has a wide ambulatory. Its many-tiered phāmsanā tower has curvature that resembles a latina śikhara but it is crowned by a Drāviḍian Brahmachanda cupola; it also has a śukanāsa in front (apparently added later at the beginning of the Kadamba period). This mode of superstructure has been erroneously called "Kadamba" by Gravely and Ramachandran, a nomenclature unsupported by the vāstu texts. (This form in fact is seen first in Calukya rather than Kadamba territory.) Morphologically the temple is a phāmsanā Drāviḍa vimāna.

Bādāmi, Bhūtanātha temple (Figs. 6, 32a-c; Plates 192-193)

On the east side of the man-made lake of Bādāmi stands the Bhūtanātha group of temples. The Bhūtanātha proper is the earliest and largest. This tritala structure (Plate 192) has a gūḍhamaṇḍapa larger than the vimāna; its mukhacatuṣkī is now incorporated into a second maṇḍapa added later, during Calukya times (Figs. 32a, c). The temple has a Pādabandha adhiṣṭhāna where the Dravidian jagatī is replaced by kumbha. The kaṇṭha possesses plain galapādas and blank panels (Fig. 6). The vimāna wall has karṇas cantoned by Brahmakānta pilasters with very shallow niche-like depres-

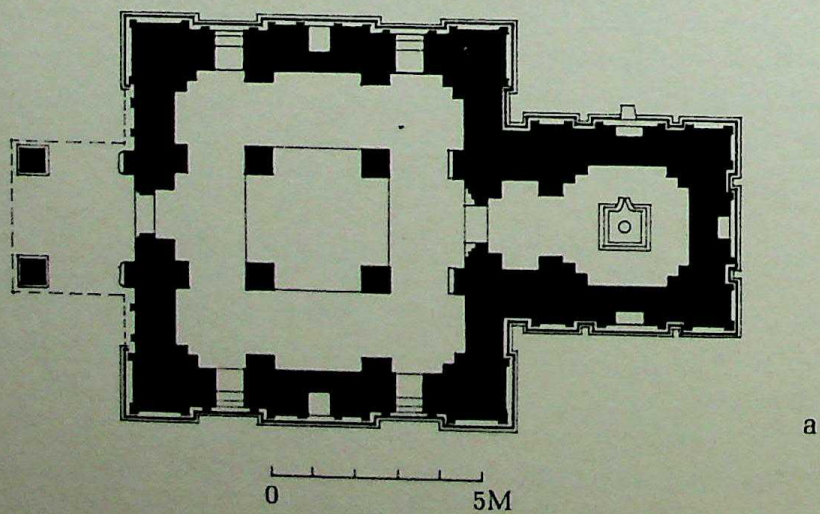
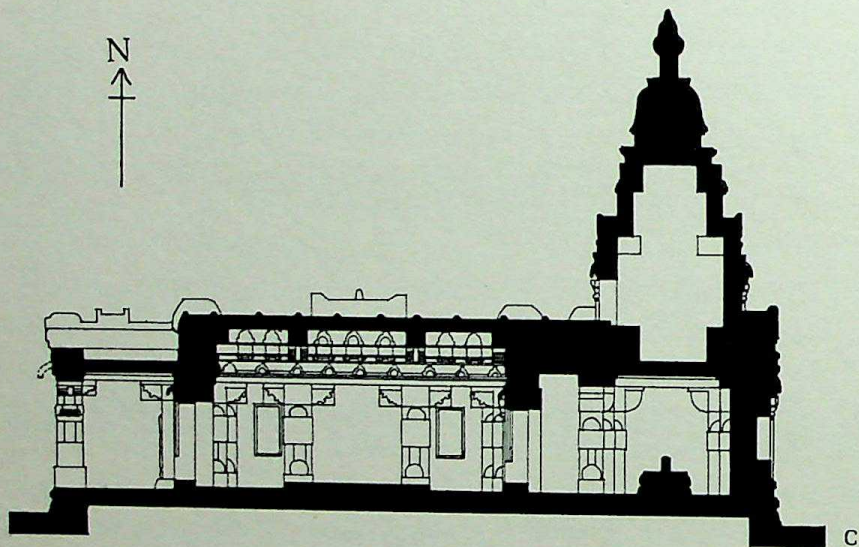
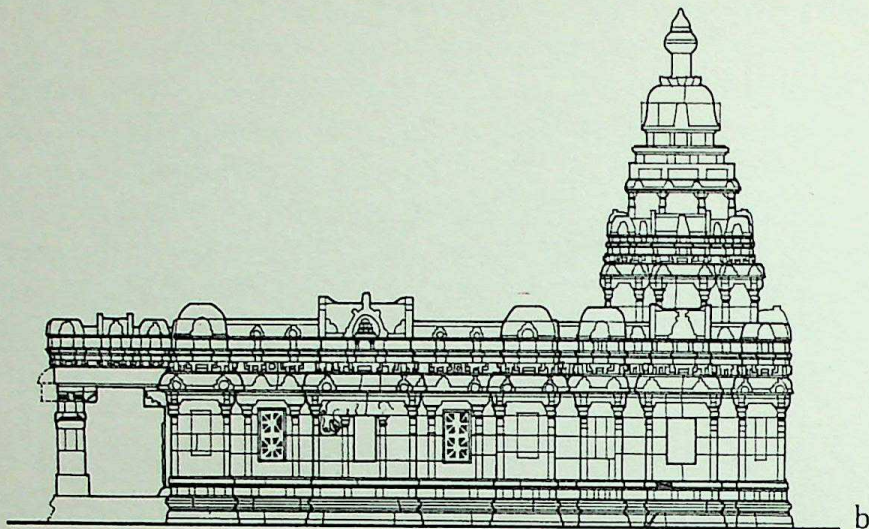


Fig. 32. Bādāmi. Bhūtanātha temple:
a. plan; b. elevation; c. section. (Courtesy: Michell.)

sions. Narrow salilāntara recesses are followed by a bhadra with a deep but unoccupied niche, a tōraṇa only blocked out. The wall's kapōta has nāsīs which show large gandharva and kinnara heads; rafters and haṁsamālā appear below. Rafter-ends appear above the kapōta, topped by arpita hāra with only narrow hārāntara intervals between the kūṭas and bhadraśālās. The second tala reproduces the lower tala at half the scale, with no niches. The third tala again is half, with no hāra. Square vēdī with very short grīvā and śikhara complete the temple. The top of the śikhara and kalaśa are replacements.

The gūḍhamaṇḍapa has karṇas with sham niches, recesses with rectangular jāla-windows. Wide bhadras on each side have empty sunk niches with tōraṇa above. The hāra of the vimāna's āditāla continues over the gūḍhamaṇḍapa and mukhacatuṣkī.

The gūḍhamaṇḍapa has four pillars inside (Fig. 32a-b). The lower portion of the shafts is octagonal; the cubical section above is uncarved. The fronts of the taraṅga-pōtikās have siṁhavyāla-figures. The kapōta above the utara supports a clerestory of nāsikōṣṭhas. Porch pillars have a square shaft changing to octagonal; the median portion has ghaṭapallava; the pōtikās are similar to those in the gūḍhamaṇḍapa (Plate 193).

An inscription in characters of the ninth-tenth century is not from the temple's foundation. The temple seems to signal the dawn of the Paṭṭadakal phase, and must be placed shortly after A.D. 700.

On the face of a boulder some distance behind the Bhūtanātha group are four Śiva-temple reliefs; these are interesting from the formal point of view. The first represents a Śaiva temple's garbhagṛha with pañcakūṭa superstructure, karṇakūṭas, a high second tala, vēdī, grīvā, and square śikhara (Fig. 7). The second (Fig. 8) has a hāra with bhadraśālā, the second tala clearly defined. The grīvā is short; the śikhara above has kapōtapālikā, a poorly defined element above, and kalaśa. The third (Fig. 9) is pañcakūṭa with karṇakūṭas, a double vēdī, short grīvā, and a beautifully delineated square śikhara with kalaśa finial. The fourth (Fig. 10) has hāra with ṣaḍvarga kūṭas and bhadraśālās; the second tala has clearly defined karṇas and central bhadras with image-bearing niches. A short grīvā supports a square śikhara with large mahānāsī and shapely kalaśa finial. These reliefs stylistically may date from the late seventh or early eighth century A.D.

K.V. Soundara Rajan

Supplementum

Mahākūṭa, Hire Makuṭēśvara temple (Plates 23-27)

The Mahākūṭa pillar previously associated with the Mahākūṭēśvara temple by a number of scholars should probably be divorced from any specific temple since the inscription on it does not record either a temple's construction or dedication. The inscription records a supplemental grant of ten villages to the god of Makuṭēśvaranātha made by Maṅgalēśa in A.D. 602. It mentions that the preliminary endowment had been made by Maṅgalēśa's brother, Kīrttivarmā, and father, Pulakēśi. These two Calukya kings, Pulakēśi and Kīrttivarmā, seem to have given this property and income for the use of Śaiva devotees as early as c. A.D. 550. From such land-tax revenues a temple could easily have been constructed quite soon after that date.

The site called Makuṭa ("The Crown"), now Mahākūṭa by corruption, is three miles from Bādāmi. The paved route over the hills (Rājapatha) was possibly constructed by the Calukya kings. Southwest of the pillar find-spot, about a quarter mile

closer to Bādāmi, stands an isolated small temple (Plate 23). An important feature of this temple, called Hire Makūṭēśvara, is that it is built under the cliff of a hill. The hilltop is shaped like a crown ("makuṭa"). "Hire" is Kannaḍa for older. Makūṭēśvaranātha, to whom the pillar inscription records a grant, means Śiva, Lord of the Crown. This temple is a sort of "constructed cave" beneath a natural mountain crown. The overhanging cliff and the rock hill above were probably the inducement for placing the temple below. The hill acts as a mountain-śikhara for the otherwise flat-roofed temple.

The location of each rock-cut temple at Bādāmi and Aihole was determined by the shape of the natural rock. The choice of this location at Makuṭa seems to have been determined by the occurrence of the natural rock-crown. The name of the site, Makuṭa, and the god, Makuṭēśvara, which is not a common name of Śiva, may have been a toponym. A tīrtha may consist of a stream, pool, tree, mound, or a peculiar rock shape; the tīrtha of Makuṭa has all these features, but its name is derived from the natural rock-crown.

No temples may have had superstructures in this region in the second half of the sixth century but the impulse toward the creation of a superstructure is evident in the choice of this location. The appellation, Mahākūṭēśvara, suggests the symbolism of the crown of godhead as appropriate for the śikhara of a temple.

The temple is simple, flat-roofed, and windowless. It had an open, pillared porch, and an almost square vimāna, 14 ft. by 15 ft. wide. The displaced porch-pillars lie nearby (Plate 26). They are eight-sided, with pot and foliage capital; the centre of the shaft is relieved by lotus half-medallion, foliate animal, and pearl swag. This type occurs only in three other Calukya temples (Cikkigudi at Aihole, the Mahākūṭa Bhadrāvaliṅga, and a detached pillar from Bādāmi's Lower Śivālaya). The doorframe has three, uncarved, receding śākhās (Plate 25). The exterior walls are plain with a base of upāna, broad uncut gala, and kapōta with uncut nāsīs (Plate 24). Kapōta repeats at the top of the wall.

The garbhagṛha has a "hall plan," like a maṇḍapa without a separately enclosed sanctum. The pīṭha must have stood between the four pillars, which are Rucaka without ornament. The entrance door has blocked but uncarved śākhās; there is no allowance in the blocked courses for a lalāṭabimba.

A broken pīṭha-fragment surrounds a liṅga in the centre of the sanctum. The pīṭha tenon is rectangular and the liṅga seems not to be original. A fragment of a Maṇiśāsura-mardinī image lies nearby (Plate 27). In favour of associating this image with the temple is the resemblance, in the ridged patterning of her dhōtī, to the Kārttikēya figure in Bādāmi's Rāvaḷaphaḍi cave, with which it could be contemporary (c. A.D. 550-570).

"Hire" (older) could have been applied to this temple as newer temples were built. The Makuṭēśvaranātha temple, now often associated with the god mentioned in the pillar inscription, itself stands in a compound known as "Hosa" (new) Mahākūṭa.

Bādāmi, two-storey temple (Fig. 33; Plates 194-195)

A two-storey temple, now largely ruined, stands on an outcropping of Bādāmi's southern hill. The temple consisted of two structures (Fig. 33, Plate 194). The prāsāda (Plate 195) is east-facing with an open pavilion composed of four Rucaka pillars in front of it. Evenly cusped, curved brackets support a roll-eave around a flat roof. The ceiling of the pavilion is carved with a large lotus. The structure is raised on an adhiṣṭhāna with upāna, gala, and kapōta mouldings; the kapōta is ornamented by nāsīs and pecking geese (identical to the motif on Bādāmi cave no. 3's plinth). The gala is segmented by

raised vertical bands, as on Bādāmi's pīṭha. The height from ground to the floor of the pavilion is about 10 ft. There was a masonry stairway on the west side, now gone. The bedrock has been chiseled to form its base. On the west, at ground level, the bedrock is carved into six elephant caryatids, each 3 ft. tall. Similar elephant protomes are found in the base of the Upper Śivālaya temple; by A.D. 634, on the Aihole Mēguṭi temple, they are reduced to a motif in the kaṇṭha of the adhiṣṭhāna. In the centre of this bedrock section, ladder-like steps are carved resembling those at the entrance to Aihole Rāvaḷaphaḍi cave.

Another bedrock stairway leads to the main temple; its banisters resemble those of the Bādāmi cave no. 3 entrance. The surviving fragment of this building resembles a two-storey open pavilion (Plate 194). This maṇḍapa has four, large, square pillars below and four slightly shorter ones above. Each level has a roll-eave on all but the west side. On the west the building originally continued at both levels and is now broken off. An outline in the bedrock to the west indicates a large rectangular structure adjoining the surviving porch. The lower storey's ceiling is carved with a simple rosette.

Architectural similarities to the Aihole Buddhist temple, and similarity of motifs and carving to Bādāmi's cave no. 3 (dated A.D. 578), suggest that this temple may have been built between A.D. 570-590.

Cikka-Mahākūṭa, Śiva temple (Fig. 34; Plates 196-202)

About three miles by a circuitous route from Bādāmi and about a mile southeast of Mahākūṭa, two early Calukya temples stand at the site called Cikka-Mahākūṭa (Little Mahākūṭa) or Haḷe Mahākūṭa (Old Mahākūṭa). The southerly square shrine has a pyramidal superstructure and a closed porch; the vimāna has no sculpture. The northern, larger structure is Gajaprṣṭha and is dedicated to Śiva. This retains some original images, though not in their original position.

Such apsidal temples are relatively unknown. The Durga temple at Aihole, this one, and a somewhat larger one represented by a surviving base north of the Cikkigudi at Aihole are the only three Calukya examples.

This apsidal temple (Plate 197) faces east. In front is a tank a little larger than that at Mahākūṭa (Plates 201-202). The temple is 37 ft. long by 19 ft. wide, sāndhāra, and with a closed maṇḍapa. The mukhamaṇḍapa has disappeared save for its Kapōṭa-bandha adhiṣṭhāna (Plate 196), which continues that of the vimāna. The kapōṭa has nāsīs blocked out and dentils below.

The maṇḍapa's doorway is blocked into receding but uncarved śākhās. The jāla-windows on north and south light the maṇḍapa and two more light the pradakṣiṇā-patha. Jālas are simple, rectangular, chequerboard grilles, the most elementary window-pattern in a Calukya temple. Śūrasēna-pattern appears between the windows (Plate 198). Śūrasēna also is applied to the karṇa faces of the maṇḍapa. Its broad mukhapaṭṭi is ornamented with rosettes.

The maṇḍapa has four Rucaka pillars with two corresponding pilasters beside the garbhagrha door; these have tālapatra capitals (Plate 199). This type of capital is standard at Ālampur, but is found in only two other temples in Karṇāṭaka, the Cikki and Huccimalli temples at Aihole. At mid-shaft is a muktāgrāsa-band (Plate 200). Beams are uncarved. The maṇḍapa roof is lost; that over the pradakṣiṇā-patha is sloped. Roof slabs from the maṇḍapa lie nearby; each section apparently had a small lotus-pattern. Also nearby are fragments of a carved kapōṭa that alternate pilaster-arcade design with chequerboard-pattern.

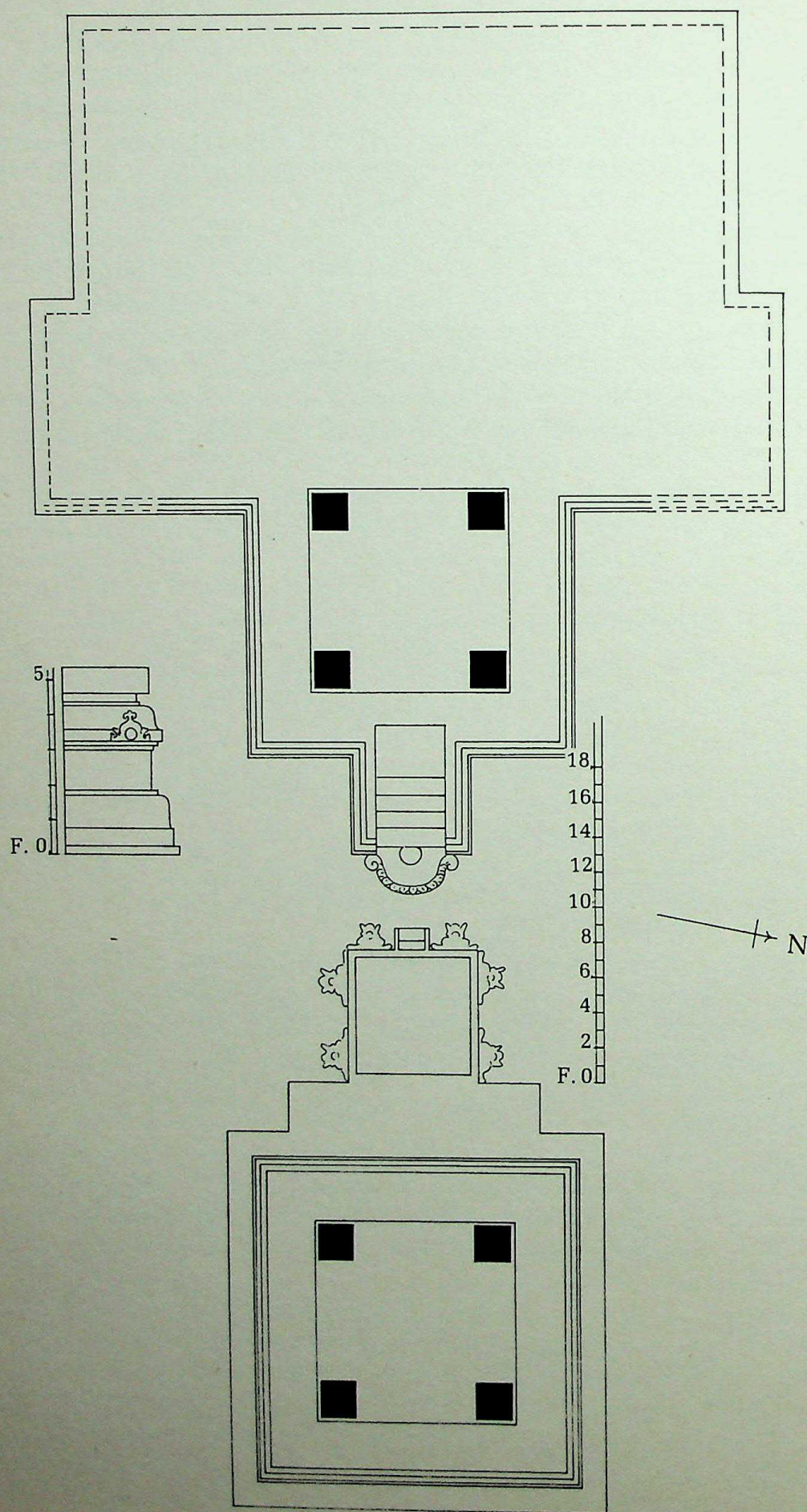


Fig. 33. Bādāmi. Two-storey temple, plan. (Courtesy: Bolon.)

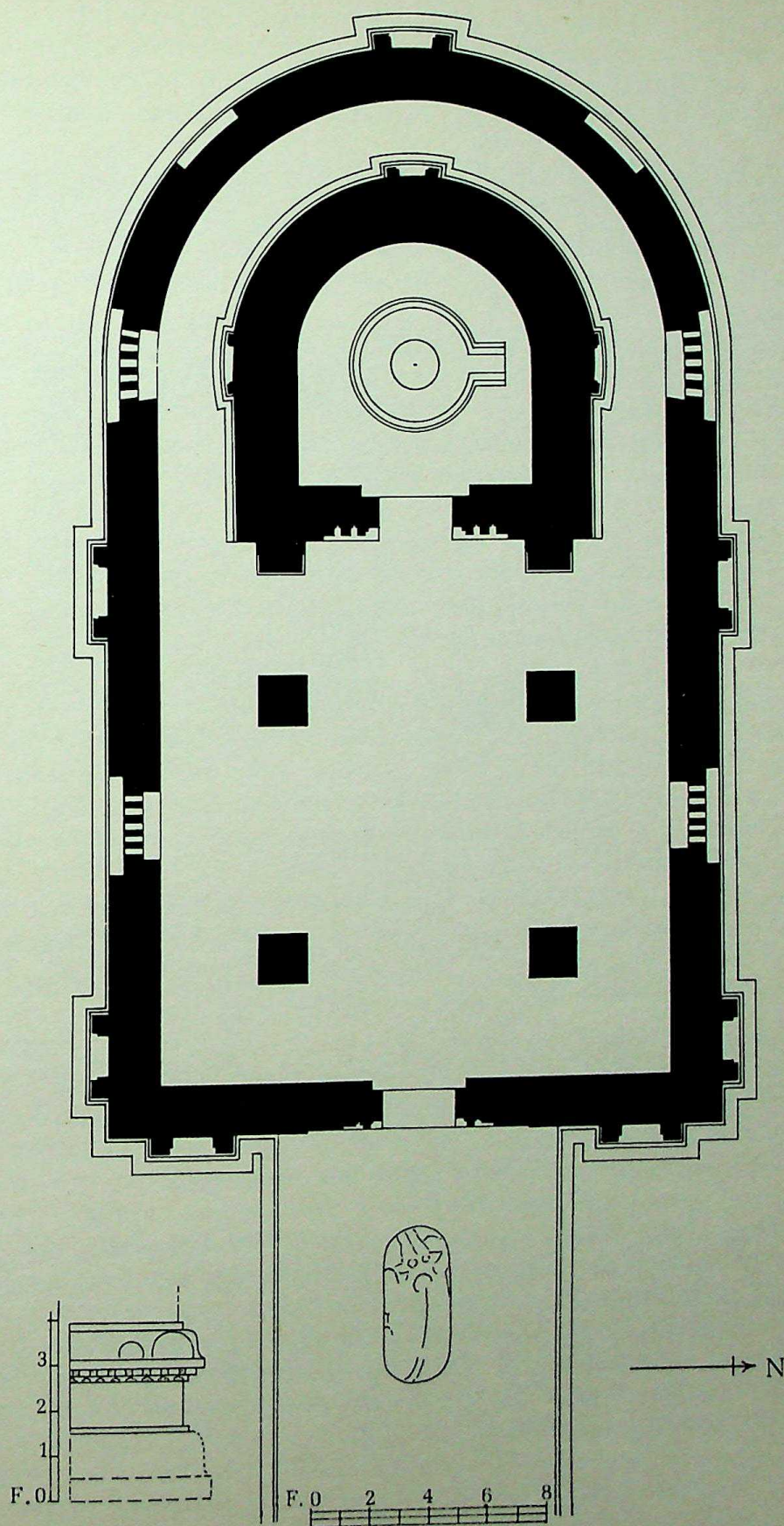


Fig. 34. Cikka-Mahākūṭa. Śiva temple, plan. (Courtesy: Bolon.)

The garbhagrha also is apsidal; its kaṇṭha and cornice are raised above the exterior wall mouldings.

On the exterior wall of the garbhagrha are three empty niches; images of Kārttikēya, Gaṇēśa, and Maḥiṣāsūramardīnī lie nearby. By analogy to Śiva temples at Ālampur, these would have Kārttikēya (west), Gaṇēśa (south) and Maḥiṣāsūramardīnī (north).

The image of Kārttikēya is best preserved. He is standing, two-armed, holding a spear in his right hand, his left hand resting on his hip. A small peacock stands by his left foot. Iconographically, he is similar to the Ālampur or Mahānandī type of Kārttikēya. Possibly this temple represents an early link between eastern and western Calukya sites.

The garbhagrha doorway is pañcaśākhā and incompletely carved. It includes a nāga with human bust; snake-bodies run around the doorway and are held at the centre of the lintel by a garuḍa. The outer śākhās have leaf-pattern; the base figures are uncarved. The uttaraṅga shows sūrasēna-trifoils, capped by small āmalakas, supported by pilasters on either side. These are connected by recessed shrines which form something of a hāra.

A "double-lipped" lotus-petal border, which runs around the top of the interior wall of the pradakṣiṇāpatha, is otherwise met with only in Aihole's Cikkiguḍi.

The presence of a double course of rafters' ends, the door-lintel type, and the sūrasēna-motif are of Nāgara extraction. The jālas of the window and the grāsa-heads on the columns seem archaic.

A large Nandī, coeval with the temple, lies in front of the maṇḍapa on the mukha-maṇḍapa base; in the garbhagrha is a black liṅga on the original round pīṭhikā.

The squarish kuṇḍa (Plates 201-202) in front of the temple has mouldings like those of the temple's adhiṣṭhāna. At its south face is a stairway (Plate 201). At the centre on the east is the projecting masonry through which a wooden cross-bar supported a pulley to draw water (Plate 202).

The use of the name "Mahākūṭa" suggests that the land upon which this temple was constructed could have been part of the plots assigned to Makūṭeśvaranātha by Pulakēśi I or Kīrttivarmā, or later by Maṅgalēśa. The temple may have been constructed early in the seventh century (c. A.D. 600-620).

Aihole, Puṣpabhadra temple (Rāmaliṅga group) (Fig. 35; Plates 203-207)

To the south of the Aihole village, near the Malaprabhā river in the Rāmaliṅga temple-group, is a small Calukya temple, 15 ft. by 8.5 ft. wide (Plate 203). This temple is unique in that it seems to have been dedicated to the goddess Śrī in the form of a lotus. The well-shaped lotus lying beside the temple was modeled to receive a pod, which also is preserved. The lotus is 31 in. square and may have been raised on a pīṭhikā in the sanctum. The temple is oriented to the west in order to face the river. (The name "Puṣpabhadra" is the author's designation.)

The temple (Plate 203) is muṇḍamāla (flat-roofed), with a single tier over the shrine with stone joint-covers. The open, four-pillared porch is wider than the now empty shrine, with its uncarved doorway. The porch pillars, all Rucaka, have curved brackets, lotus-necking, and ardhadarpaṇa (half lotuses or valli), peacocks, and grāsa-festoons on the shaft (Plates 205-206). The adhiṣṭhāna has upāna, dhārāvṛtta-kumuda, and crowning kapōta with lotuses and faces inside the nāsīs, intermittent peacocks, kinnaras, and lotuses (Plate 204). The carving is careful and detailed. A kapōta tops the wall; below is a ghaṇṭamālā. On the beams inside the porch is a fine frieze of garland-

bearing mālādhara (Plate 207). At each corner, the beams are carved with a foliate bird or man. Presence of dhārāvṛtta-kumuda and the style of carving would indicate a date close to the Nāganātha temple, Nāgaraj, and to the Durga temple, Aihole.

Iṭṭagi, tōraṇa (Plates 208-209)

In the village of Iṭṭagi, c. four miles north of Kukkanūr, a tōraṇa of early Calukya date has recently been reported. The red-sandstone tōraṇa is composed of two pillars and a cross-beam. The pillars have a square shaft carved with a cube and a semicircle above;

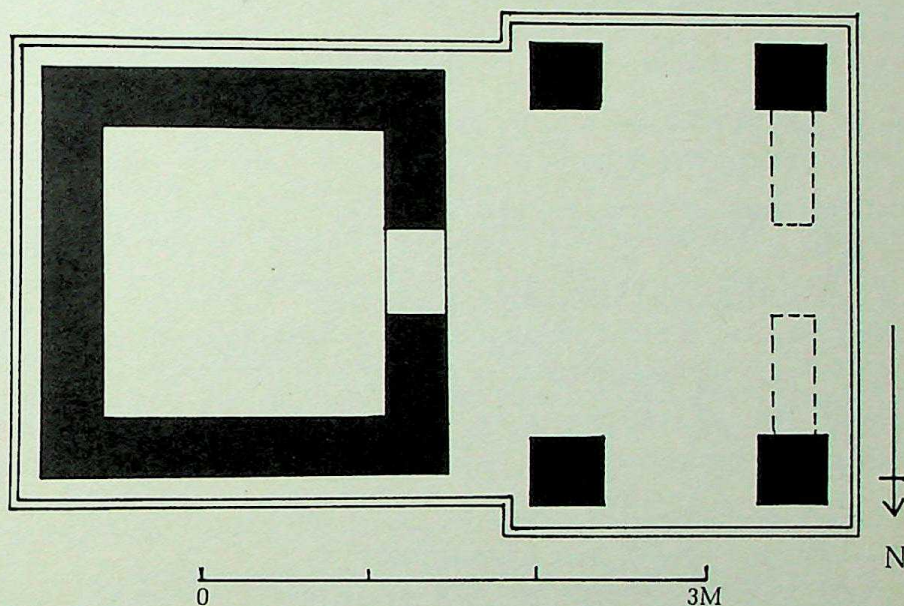


Fig. 35. Aihole. Puṣpabhadra temple, plan. (Courtesy: Michell.)

the neck tapers and is capped by a square, curved cushion. Above is a cube and a very attenuated bracket with foliate edging (on other Calukya examples reduced to fluting). All details of this tōraṇa show great care in execution.

This is the only known surviving Calukya tōraṇa. It can be identified as early Calukya by its carving and pillar-style. The inner side of the south pillar is inscribed in seventh-century characters with a reference to the reign of Yuddhamalla Satyāśraya ("wrestler in war and seeker of truth"), which is a name of Vinayāditya. Other inscriptions may be the names of sculptors: Śrī Gōṇadēva, Śrī Kaṇṇappa and Śrīmat Āṇagaṇi (the latter apparently a woman).

The lintel is carved with 16 auspicious symbols similar to those carved on the porch pillars of the Lāḍ Khān temple. These emblems (maṅgalas) are, north side, left to right (Plate 208); nidhi (Śaṅkhanidhi?), pūrṇakumbha, leaping lion (simha), nāsī over conch and wheel (śaṅkha and cakṛa), another leaping lion, Gaja-Lakṣmī seated beneath a śālā roof, boar (Varāha, the Calukya crest), crossed cāmaras under chatra below a nāsī and before a bhadraśana-throne, two fish (mīna-yugala or mīna-mithuna), and couchant Nandi(?). The die below the lintel is carved with a makara; the bracket profile is carved into vine scroll and the underside has a central band from which originally sprang a leaping vyāla; the northern Śrī Lakṣmī is damaged. The top of the lintel shows elongated kūṭa-śālā roofing. Behind each of the symbols is a continuous throne which recedes between each emblem. Beneath is a curved eave, the corners of

which are carved with foliage.

On the south (Plate 209), the die at the end has a kinnara. Across the lintel are nidhi, pūrṇakumbha, lion throne with conch and wheel, mirror, lion, mirror(?), Gaja-Lakṣmī, boar, mīna, crossed cāmara under chatra, mīna, couchant Nandi, crossed cāmara(?), lion, and nidhi. The soffit of the lintel shows a lotus.

Supplementum by
Carol Radcliffe Bolon

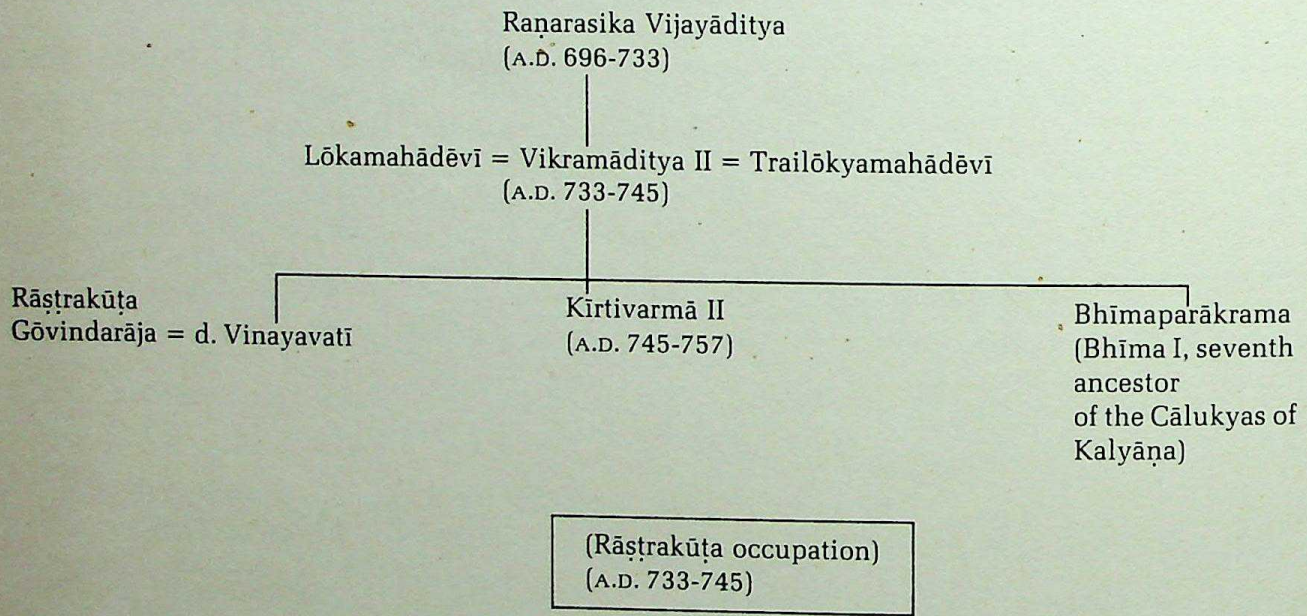
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Genealogical Table: Calukyas of Bādāmi, Phase II



Karṇāṭa style, c. A.D. 700-750

Calukyas of Bādāmi: Phase II

Historical Introduction

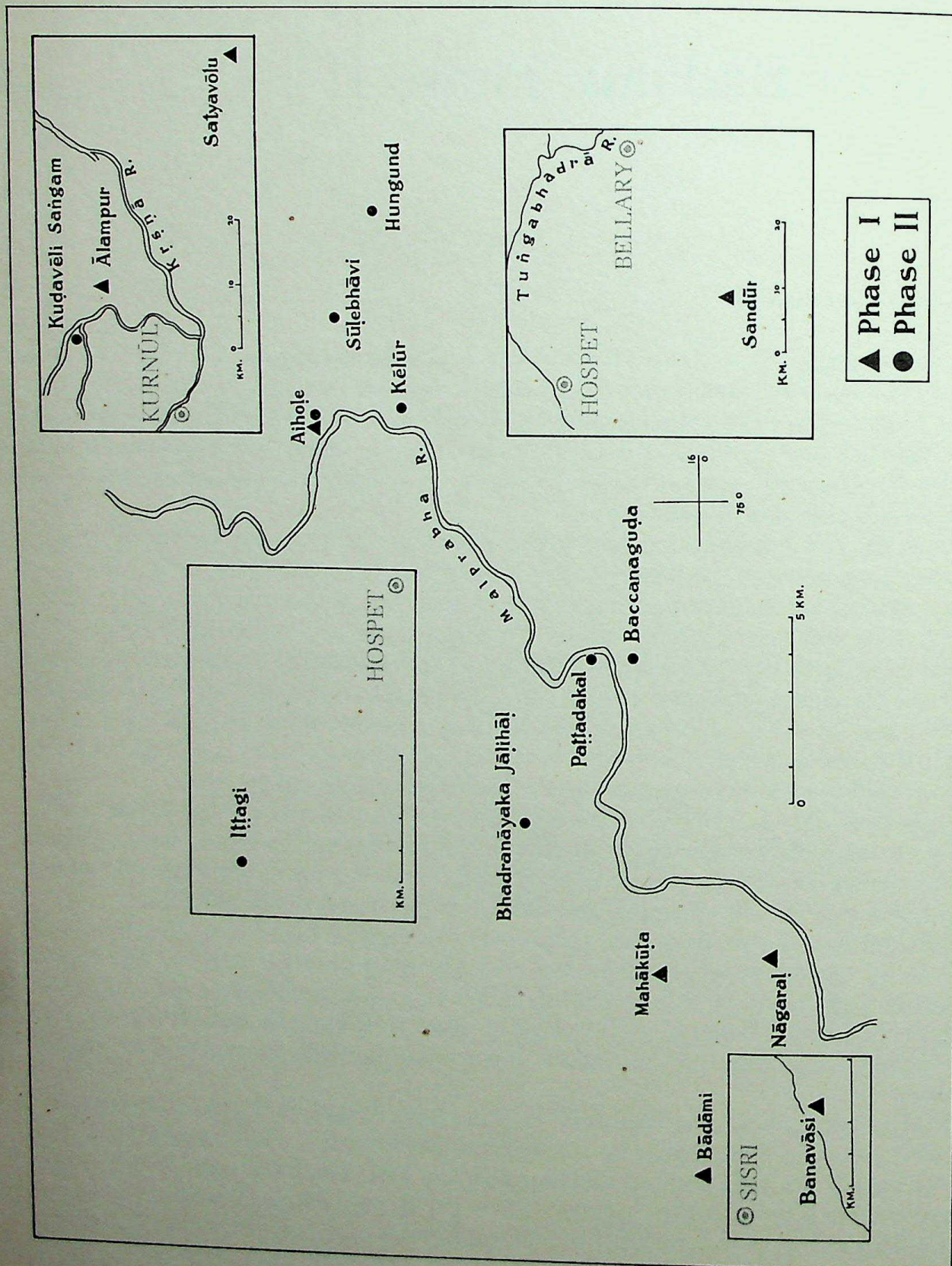
Vijayāditya's reign (A.D. 696-733) primarily was a peaceful one. The only event of military consequence was prince Vikramāditya's campaign in c. A.D. 728/9 against the newly crowned Pallava Paramēśvaravarmā II, from whom a tribute was extracted. Some conflict among Vijayāditya's governors can be noted, but on the whole he wielded firm control over his vassal chieftains. He founded the temple of Vijayēśvara at Paṭṭadakal (Kiṣuvola; Raktapura).

Vijayāditya's son and successor Vikramāditya II (A.D. 733-745) was as valorous as had been his father and grandfather. He defeated Nandivarmā Pallavamalla, conquered Kāñcī, and left an inscription on the hall pillar of Rājasimha's famous Kailāsanātha temple, to the deity of which he restored the temple treasures; unlike most conquerors, he did not indulge in post-conquest destruction. His two queens, Lōka Mahādēvī and Trailōkya Mahādēvī, built two magnificent Śiva temples in Paṭṭadakal. Paṭṭadakal also received several other buildings during his reign, notably three temples with Latina superstructures. A Muslim invasion of the Calukya territories in south Gujarat was repulsed, but the Calukya vassals there eventually became independent.

Kīrtivarmā II (A.D. 745-757) defeated Pallava Nandivarmā while still crown prince. During his reign his vassal princes became strong, and Rāṣṭrakūṭa Dantivarmā inflicted a major defeat on him in c. A.D. 754. His reign ended with a defeat by Rāṣṭrakūṭa Kṛṣṇa I in A.D. 757. With it ended the first Calukya empire of Karṇāṭadēśa.

Śaivism was the predominant religion in this region; Viṣṇu also was respected, however, as can be seen by the presence of his images on the walls of the Śaivite temples in Paṭṭadakal. A Śaivite pontiff, Īśānācārya, was in charge of the temples in Ālampur. In Aihole, Bādāmi, and Paṭṭadakal there must have been Śaivite ācāryas as well, though no information has come down to us through inscriptions or literary sources.

Jainism continued to be important in this phase. Vijayāditya's sister, Kumkumamahādēvī, founded a Jaina temple — the "Ānēśējyē vasatī" — in Puṛigere (Lakṣmēśvara), to which the king granted donations in A.D. 708. One Niravadya Paṇḍita *alias* Udayadēva Paṇḍita of Mūla Saṃgha (Dēva gaṇa) was the spiritual preceptor of Vinayāditya and received a grant from Vijayāditya in A.D. 729. Vikramāditya gave a grant to the Dhavala Jinālaya at Puḷigere in A.D. 733/4. A pillar inscription of A.D. 751/2 refers to the founding of a caitya by an officer, Kalimayya, of Jēbulgiri in Anṇigere. Besides Śravaṇa Beḷagoḷa in Gaṅgavādi, Koppaṇa in Calukya territory had attained great importance, as also the Anvaya of Koṇḍakunde (to which the illustrious mystic Padmanandi *alias* Kundakundācārya belonged).



Kuntaladēsa and Veṅgīdēsa: Calukya sites, Phases I and II.

Architectural Features

In the late years of Vikramāditya II's reign, architectural style changed rapidly. The most eloquent witnesses to this phenomenon are the temples at Paṭṭadakal. The Latina-Nāgara form continued to be employed in this phase, exemplified by the Hucca-payyaguḍi and Tārabasappaguḍi at Aihole and the Gaḷaganātha, Pāpanātha, Jambuliṅgēśvara, and Kaḍasiddhēśvara at Paṭṭadakal. The tiered, pyramidal and Muṇḍamāla types are rare. Most important are the three royal foundations at Paṭṭadakal in Drāviḍa mode in which we encounter the full glory of early Karṇāṭa style. These royal foundations are so "Dravidian" that, on the basis of the misreading of a short inscription on the Virūpākṣa temple, earlier writers went so far as to suggest that a Pallava architect constructed the temple. Indeed, incontrovertible evidence shows that Vikramāditya II conquered Kāñcīpuram, and an inscription of his appears on one of the pillars of the Kailāsanātha temple at Kāñcī. Some early writers even suggested that the Kailāsanātha temple was the inspiration for the Virūpākṣa. The reading "teṅkaṇa dēṣē" (southern country) in the inscription, however, has been corrected to "teṅkaṇa diṣē" (southern side) which implies only that the architect built "the southern side" of the Virūpākṣa.

Architecture in this period in Karṇāṭadēśa acquires a more "Dravidian" look and associated sculpture shakes off much of the Maurya-Kalacuri lineage. While Aihole and other sites possess a few buildings of this period, the major structures come from Paṭṭadakal. The style of this phase is defined primarily by these Paṭṭadakal temples.

The three major temples at Paṭṭadakal are sāndhāra vimānas, with bhadra, upabhadras, and pratibhadras. Gūḍhamaṇḍapas join with the vimāna more gracefully than in the previous period; they are large, with many columns, and with porches on the north and south as well as on the east. Nandi-maṇḍapas become more important, larger, and are richer in decoration. The temple-complex is surrounded by a prākāra, and in one case possesses parivārālayas and pratōlīs (both behind and in front of the complex).

The Kapōtabandha class of adhiṣṭhāna, as it is found at Paṭṭadakal, has left behind the ponderousness, hesitance, and variability found in the previous phase. A well-articulated form emerges, with rich and varied detail on the tripaṭṭa kumuda, on the vyālāvali in the pratikaṇṭha above the kapōta, and on the vēdī. The porches of the hall have a special adhiṣṭhāna-type with a sort of vēdī-mattavāraṇa and hāra.

The walls of these large temples have several niches set along them with grilled windows between. Śaivite images (including several forms of Naṭeśa) as well as Vaiṣṇavite sculptures (including the major avatāras) take their position, though their ordering hardly makes sense in terms of the injunctions of available southern Śaiv-āgamas, all of which date from a later period.

The prastara has Calukya haṁsamālā or sometimes bhūtamālā beneath a kapōta enriched with nāsīs and vallis. The hāra shows richly ornamented kūṭas and śālās with subdued grīvās.

In the extant catuṣṭala vimānas, the regression of stories in the superstructure is expertly brought about. The grīvā, however, is subdued, and there are free-standing karṇakūṭas, not the appliqué type of the preceding phase. The śikharas are square or, in one case, round. A śukanāsa for the first time appears for Drāviḍa temples, projecting from the superstructure up to half its height; this feature was certainly adopted from Nāgara architecture but has been made to harmonize with the Drāviḍa mode.

The gūḍhamaṇḍapa is square on plan and follows the same formulation as on the vimāna. These large halls have three porches, with hāra above. The vast interiors possess Rucaka columns with very rich decoration. The long central nave has a clere-

story with decorative ceilings.

The mukha- and pārśvacatuṣkīs have simple Rucaka pillars graced with mithunas and narrative scenes. Pratihāras occur at porch and garbhagrha doors (where Nandi and Mahākāla appear).

The garbhagrha doorframe has the same śākhās as in temples of the previous phase, but a gorgeous makara-tōraṇa is applied as dvāra-tōraṇa, supported by the stambhaśākhās. The pilasters and lintels on the interior of the garbhagrha are also decorated; in one instance, its ceiling is also ornamented.

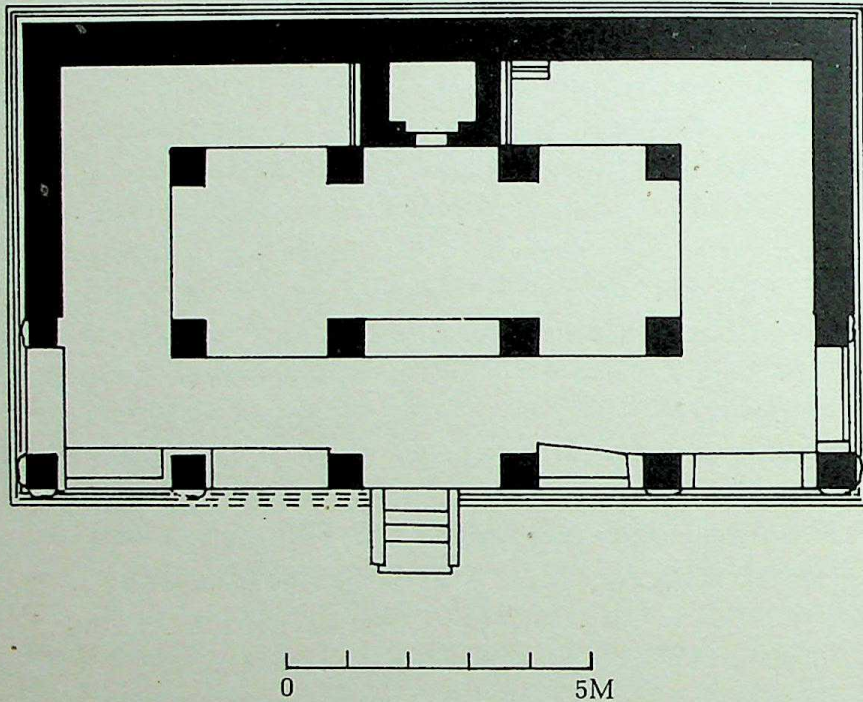


Fig. 36. Aihole. Kuntigudi group, temple no. 1, plan. (Courtesy: Michell.)

Aihole, Kuntigudi temple no. 1 (Fig. 36; Plates 210-215)

The local architectural idioms at Aihole are conservative. Even relatively later buildings tend to preserve archaic features. The Kuntigudi temple no. 1, the northwest building of four in this group, proves this point. The temple faces east; it is rectangular (Fig. 36), with the back wall complete. The northern and southern walls give way to an open hall having dwarf pillars with kakṣāsana above the vēdī (Plate 210).

The garbhagrha is centered on the back wall as in the Sāraṅgī-maṭh and Lāḍ Khān temples. The adhiṣṭhāna resembles that of the Lāḍ Khān; on the southern side, widely set galapādas in the tall kaṇṭha have circular bosses between, meant to be carved at lotuses. The galapādas and nāsīs on the kapōta are left uncarved. The kakṣāsana above is much eroded; ghaṭa design can here and there still be made out. The square outer pillars have mithuna couples on their outer faces. Pōtikās have a curvilinear profile with central tenon. The Rucaka pillars inside have the usual upper and lower medallions; a vertical, broad, decorative strip connects the lower medallion with the central belts, a hallmark of the style in this phase. The central three bays in front of the garbhagrha have ceilings with Umā-Mahēśvara, Brahmā, and Viṣṇu reclining on Śeṣa (Plate 213). On the north wall of the garbhagrha is a standing figure of Viṣṇu (Plate 211); on the south wall is Naṭeśa (Plate 212). The sanctum's pañcaśākhā doorframe has the usual śākhās. Garuḍa appears on the lintel (Plate 215). Above the doorframe is a

prominent ornamented kapōta with nāsīs on the sides and vallimaṇḍala in the centre; above is a hāra with karṇakūṭas and bhadraśālās. Further above is a lintel supported by vyālas emerging from makara mouths (Plate 215). On the centre of the lintel is a figure of Gajalakṣmī. The pillars to the right and left of the garbhagṛha show Śaivite dvārapālas (Plate 214).

These dvārapāla sculptures show a type met also in temples at Paṭṭadakal of the period of Vikramāditya II. The garbhagṛha sculptures seem slightly more ancient. Some of the archaism of this temple may be ascribed to the conservatism of the Aihole guilds; some could be the result of the building being from a transitional phase, before the full-fledged Paṭṭadakal style came into vogue. If this is right, the temple can be dated to c. the third decade of the eighth century A.D.

Paṭṭadakal, Saṅgamēśvara temple (Figs. 38-40a; Plates 216-219)

The Karṇāṭa-Nāgara Gaḷaganātha temple was probably the first stone building built in Paṭṭadakal. The next was the Saṅgamēśvara (Plate 218), originally called the Vijayēśvara after Vijayāditya according to inscriptions associated with this temple and on the Lakṣmīkumbha pillar (A.D. 755) at the site. The gūḍhamāṇḍapa of this temple apparently was not complete even in Vijayāditya's time; lay donors in the time of his successors Vikramāditya and Kīrttivarmā II tried to complete it but without success (Fig. 38). The vimāna's decoration is only partially complete, and several of the major images on the wall have been left unfinished. If the death of Vijayāditya was the cause of this cessation, the vimāna can be dated to c. A.D. 733. The Virūpākṣa and Mallikārjuna temples, founded within a decade, show close connections with the Saṅgamēśvara, which lends credence to this dating.

The exterior walls of this sāndhāra vimāna show karṇas, broad pratikarṇas with narrow salilāntara recesses between, a broad recess at the centre, and perforated windows in the recesses (Fig. 39; Plate 217).

The adhiṣṭhāna is Kapōtabandha (Fig. 40a). A few galapādas show carving, as does the vājana beneath the kapōta (which at a few places is converted into haṁsamālā). The vyālavēdī is part of the wall; the bosses are worked out into vyāla-busts only at a few points. Images appear in guhā-slits on the karṇas; niches on the pratikarṇas are embellished by pilasters and makara-tōraṇas (a gaṇa stands over a projected boss at the bottom of each framing pilaster). The cantoning pilasters of all the bays are Brahmakānta. Some images in the slit-niches are only blocked out, some left partly finished (Table 1). Rectangular jālas that fit some of the classes prescribed in Dravidian vāstuśāstras figure in the recesses (Plates 216-217). The designs are geometric.

Table 1: PAṬṬADAKAL, SAṅGAMĒŚVARA TEMPLE, ĀDITALA

WALL	KARṆA	PRATIKARṆA	PRATIKARṆA	KARṆA
SOUTH E→W	Andhakavadha	Śiva-tāṇḍava (prṣṭha-svastika)	Gajāntaka	Śiva-tāṇḍava
WEST S→N	unfinished	Ardhanārī	Kaṅkālanātha	Śiva-tāṇḍava (?)
NORTH W→E	(empty)	Śiva (?) (unfinished)	standing Viṣṇu (unfinished)	Bhū-Varāha

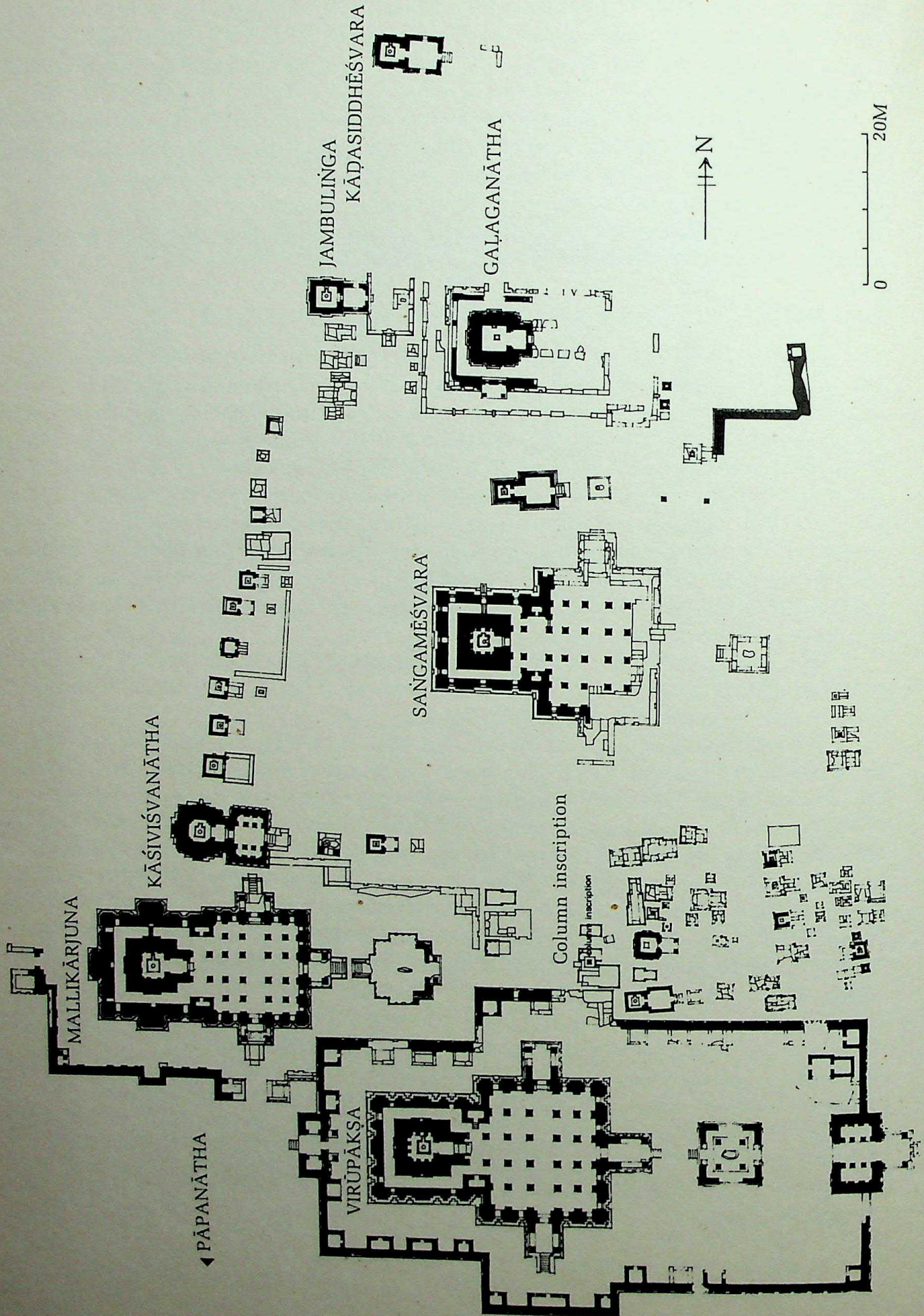


Fig. 37. Pattadakal. Site-plan. (Courtesy: Michell.)

The *uttara* shows lotuses at intervals. *Bhūtamālā* appears beneath the *kapōta*. The *nāsīs* on the *kapōta* do not coordinate with the wall-pilasters. *Vallimaṇḍala* (at the corners) and vertical *ratnapaṭṭa* (in the centre) decorate the *prastara*'s *kapōta*. The *gāḍhas* of the *nāsīs* have fine figural busts. The *hāra* above has *vyālamālā* as base; there, fighting elephants, etc., appear over the bays. The *karnakūṭas* and the *śālās* over the *pratikarṇas* show *vimānapāla-vidyādhara*s at their corners.

The small niches on the *kūṭas* and *śālās* contain *bhūtas*, *gandharvas*, *apsarases*, etc.; the niche-pilasters are flanked by small, leaping *vyālas*, the *nāsīgāḍhas* show miniature *vimānas*. *Vallimaṇḍala* graces the corners of the *śikhara*. The *salilāntaras* show *nāsikōṣṭhas*, with standing figures of *apsarases*, *bhūtas*, etc.; their *nāsīgāḍhas* show seated figures of *siddhas*, etc. Below each *nāsikōṣṭha* is a *praṇāla*; this is a simple, channelled trough on the south and west, but also shows *makara* and *śimha* forms on the north.

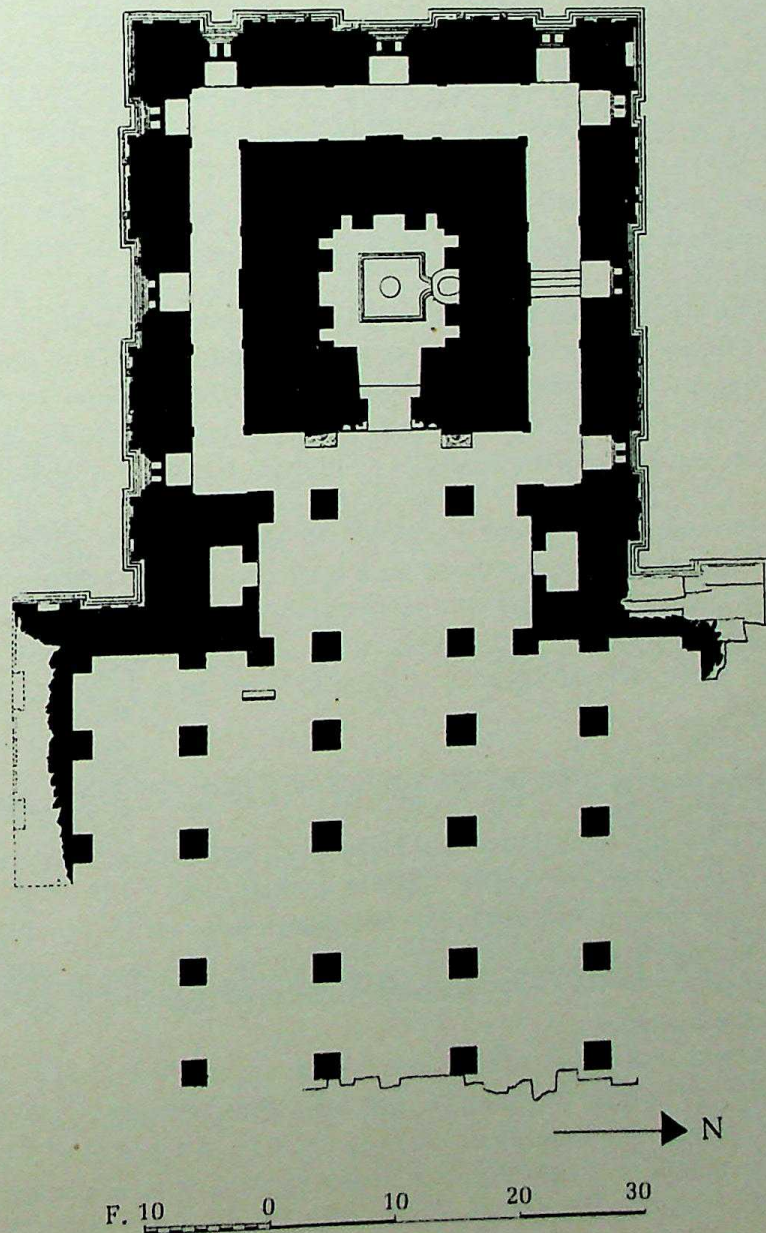


Fig. 38. Paṭṭadakal. Saṅgamēśvara temple, plan. (After Cousens.)

The second tala extending above the garbhagrha has an open pradakṣiṇā space enclosed by the hāra of the āditala. Its wall shows karṇas and central bhadra cantoned by Brahmakānta pilasters. On the south, shallow slit-niches show Lakulīśa (east), Gajāntaka, and an incomplete image of Viṣṇu (west). Viṣṇu figures are also seen on one of the other sides. Uttara shows lotus decoration. Haṁsamālā appears below the kapōta, which has nāsīs with gāḍha figures. Karṇakūṭas and bhadraśālās in the hāra have decoration only blocked out.

The third tala has no karṇa and bhadra projections; three sections are, however, demarcated by Brahmakānta pilasters. The corner sections show pañjarakōṣṭhas without flanking pilasters, that bear standing apsaras on rectangular blocks. The central sections show Umā-Mahēśvara (east), Dakṣiṇāmūrti (south), and seated Śiva (north; Brahmā would be the Tamiḷian convention). The west seems not to have an image. The utara has lotus decoration; haṁsamālā also appears. The kapōta has two nāsīs over the pañjarakōṣṭhas.

The square grīvā above shows a much condensed bhadraśālā but no karṇakūṭas. As in all Karnāṭa-Drāviḍa temples, the grīvā is low. The square śikhara is in good proportion. The mahānāsīs are very small, as in all Karnāṭa-Drāviḍa temples. The corners of the śikhara are decorated by vallimaṇḍala. The stūpīs of all karṇakūṭas are lost, and are not yet chiselled out of the rock for most śālās. The śikhara has a beautifully formed round kalaśa, with lotus base and lotus bands at the lower part of its ghaṭa. This superstructure is in perfect proportion, in harmony with the rest of the temple (Plate 218).

The garbhagrha walls have a short adhiṣṭhāna with empty niches on the bhadra. In the antarāla (Fig. 38), two side chambers may have been used for Dēvī and Gaṇēśa. The garbhagrha doorframe is pañcaśākhā; it is incomplete, but the base parts of the jambs show Gaṅgā and Yamunā with their attendants. Two large dvārapālas occur on the adjoining pilasters. Inside the garbhagrha is a massive, square, pīṭha and a cylindrical liṅga.

The large gūḍhamāṇḍapa seems to have had three porches on east, north, and south. This hall remained incomplete. Work had progressed through the antarāla, including parts of the northern and southern walls beyond the porches. The porches had an adhiṣṭhāna with karṇas and pratikarṇas, etc., the kaṇṭha showing elephants and vyālas (Plate 219). A large Nandi, originally in its own (now ruined) pavilion, faces the maṇḍapa.

Paṭṭadakal, Virūpākṣa temple (Figs. 37, 40b, 41; Plates 220-264)

The Virūpākṣa temple (Plate 220) was founded by Lōka Mahādēvī, senior consort of Vikramāditya II, in c. A.D. 745 to commemorate her husband's victories over the Pallavas. The temple was named Lōkēśvara after her. The master architect of the temple was possibly the "Sūtradhāri Sarvasiddhi ācāri" (Sūtradhāra Sarvasiddhyācārya), to whom the king thrice gave gifts. His own short inscription declares that he worked on the southern side of the temple.

This temple represents the culmination of the architectural achievements of the Calukyas, not only in terms of its planning and size, but also in the exuberance, variety, and quality of its ornament. It registers advances on several fronts.

The temple consists of a catuṣṭala sāndhāra vimāna with a large gūḍhamāṇḍapa with three porches (Fig. 37; Plates 221, 234), a Nandi-maṇḍapa in front (Fig. 41; Plate 257). This complex is placed in a large courtyard surrounded by a prākāra (Plate 259) with a pratōli gate provided on both east (Plate 262) and west (Fig. 37; Plate 265). The

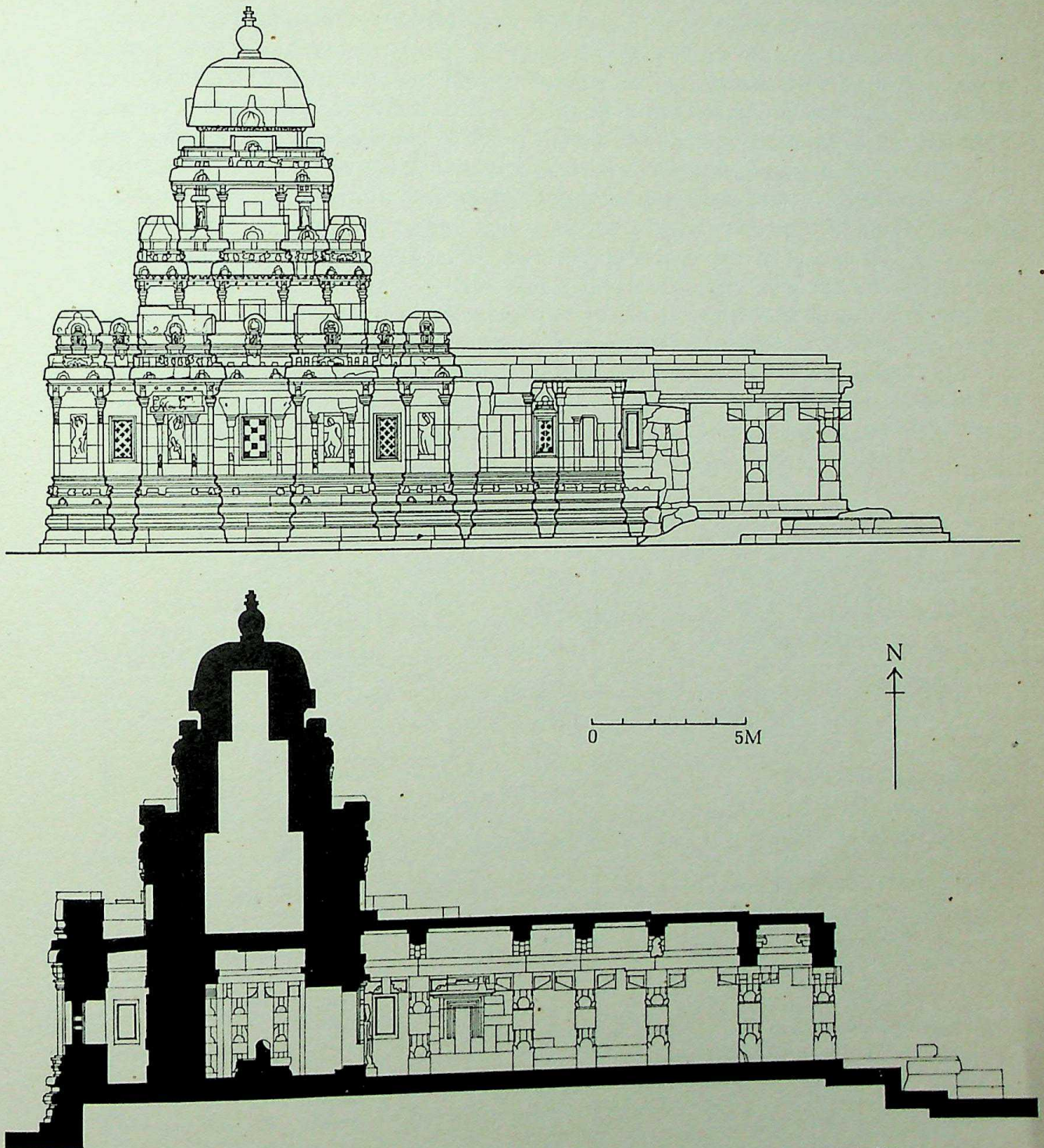


Fig. 39. Paṭṭadakal. Saṅgamēśvara temple, section and elevation. (Courtesy: Michell.)

prākāra is crowned by a hāra interspersed with kūṭas, pañjaras, and sālās. Originally, 32 parivārālayas abutted the prākāra, about half of which survive. The circuit of chapels at the sāndhāra Saṅgamēśvara temple at Kūḍavēli in Āndhradēśa (Plates 294-295) could be a few years earlier than that of the Virūpākṣa.

The Kapōtabandha adhiṣṭhāna (Fig. 40b; Plate 222) of the vimāna and gūḍhamanḍapa has plain khura-kumbha, tripattā kumuda (of which the madhyapattā at many places is relieved with beautiful scroll-work; Plate 225), kaṇṭha (shorter than noticed in earlier temples) with galapādas and panels between ornamented with floral motifs (Plate 222), and kapōta with nāsīs filled with floral motifs (Plate 222) or gandharva-heads (Plate 223), vallimaṇḍala at the corners, and ratnapattā between the nāsīs.

The vyālāvali is part of the wall and shows a variety of vyāla figures including gajavyāla (Plate 223). At a few places, a pair of nāga figures also appear on the karṇas (Plate 224). The kaṇṭha of the vēdī also possesses beautifully carved galapādas with floral motifs, the space between filled with scroll-work (Plates 222-223). On the southern side, this is always left blank or filled with figures and scroll pieces in countersunk panels. The vēdī is crowned by ūrdhvapadma course.

The vimāna walls are divided into karṇas, pratikarṇas, and central bhadra with salilāntara recesses between (Fig. 37). The karṇas and the bhadras have subsidiary offsets defined in the wall proper by paired pilasters. The karṇa, pratikarṇa, and

Table 2: PAṬṬADAKAL, VIRŪPĀKṢA TEMPLE, VIMĀNA, ĀDITALA

WALL	SOUTH E→W	WEST S→N	NORTH W→E
KARṆA	Narasimha	Lakulīśa	Pulaha (with śūla-paraśu) (Plate 229)
SALILĀNTARA (GUHĀ)	[jāla; missing]	[jāla]	[jāla]
PRATRIBHADRA	Śiva	Śiva (abhaṅga)	standing deity
SALILĀNTARA (GUHĀ)	Śiva	Śiva (ālīḍhāsana)	Hari-Hara
BHADRA	Bhairava	Śiva in samabhaṅga with śūla-paraśu	Viṣṇu- Aṣṭabhujaśvāmi (Virāṭapuruṣa?) (below is a Durgā panel; Plate 230)
SALILĀNTARA (GUHĀ)	Andhakavadha	Śiva	Varāha (facing east)
PRATRIBHADRA	Śiva?	Viṣṇu (Plate 228)	Kapila-Śiva (Plate 231)
SALILĀNTARA (GUHĀ)	[jāla]	[jāla]	[jāla]
KARṆA	Lakulīśa	(Hari-Hara?) (ruined)	Śiva (śūla, paraśu, and kaṭi)

bhadra offsets carry niches with images. The wide bhadra-niches are framed by pilasters surmounted by tōraṇas; the pratibhadrās have pañjarakōṣṭhas; the karnās have only guhā niches with nāsikās above (Plate 220). The salilāntaras between the karnās and pratikarnās accommodate a variety of jālas; those flanking the bhadras bear slit-niches with figures. The vimāna walls thus bear seven niches and two jāla windows. The windows are crowned by nāsīs over kapōta-prastara or by a miniature superstructure. The thin Brahmakānta pilasters have at several places ornament on the upper mālāsthāna portion. The dēvakōṣṭhas and the guhā niches mostly show forms of Śiva but also a few forms of Viṣṇu (Table 2). Some of these sculptures (Plates 226-233), particularly on the south side, are among South India's greatest masterpieces.

The utara shows lotuses, bhūtamālā, and kapōta. The corners of the kapōta have

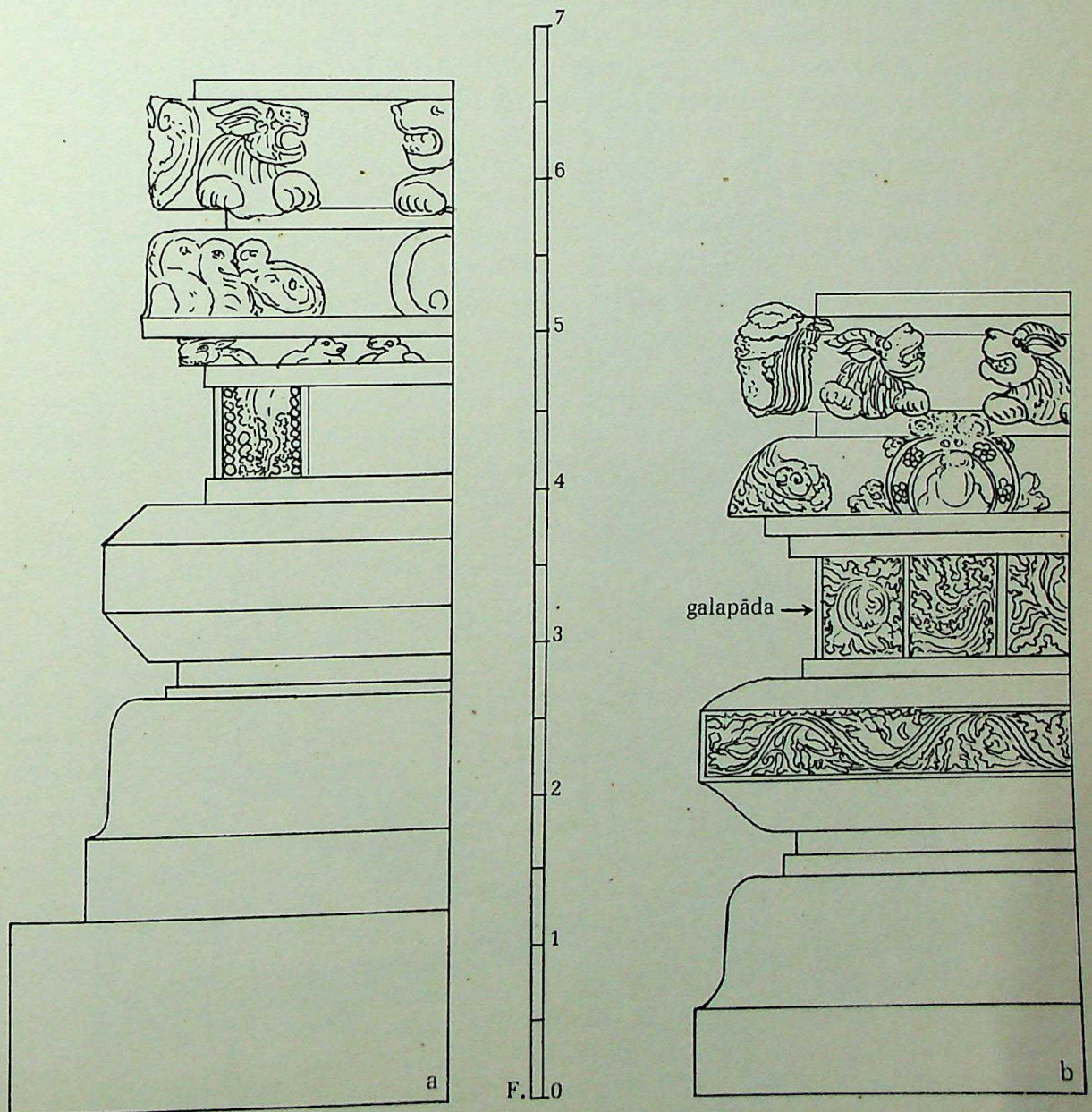


Fig. 40. Adhiṣṭhānas:
a. Paṭṭadakal. Saṅgamēśvara; b. Paṭṭadakal. Virūpākṣa.

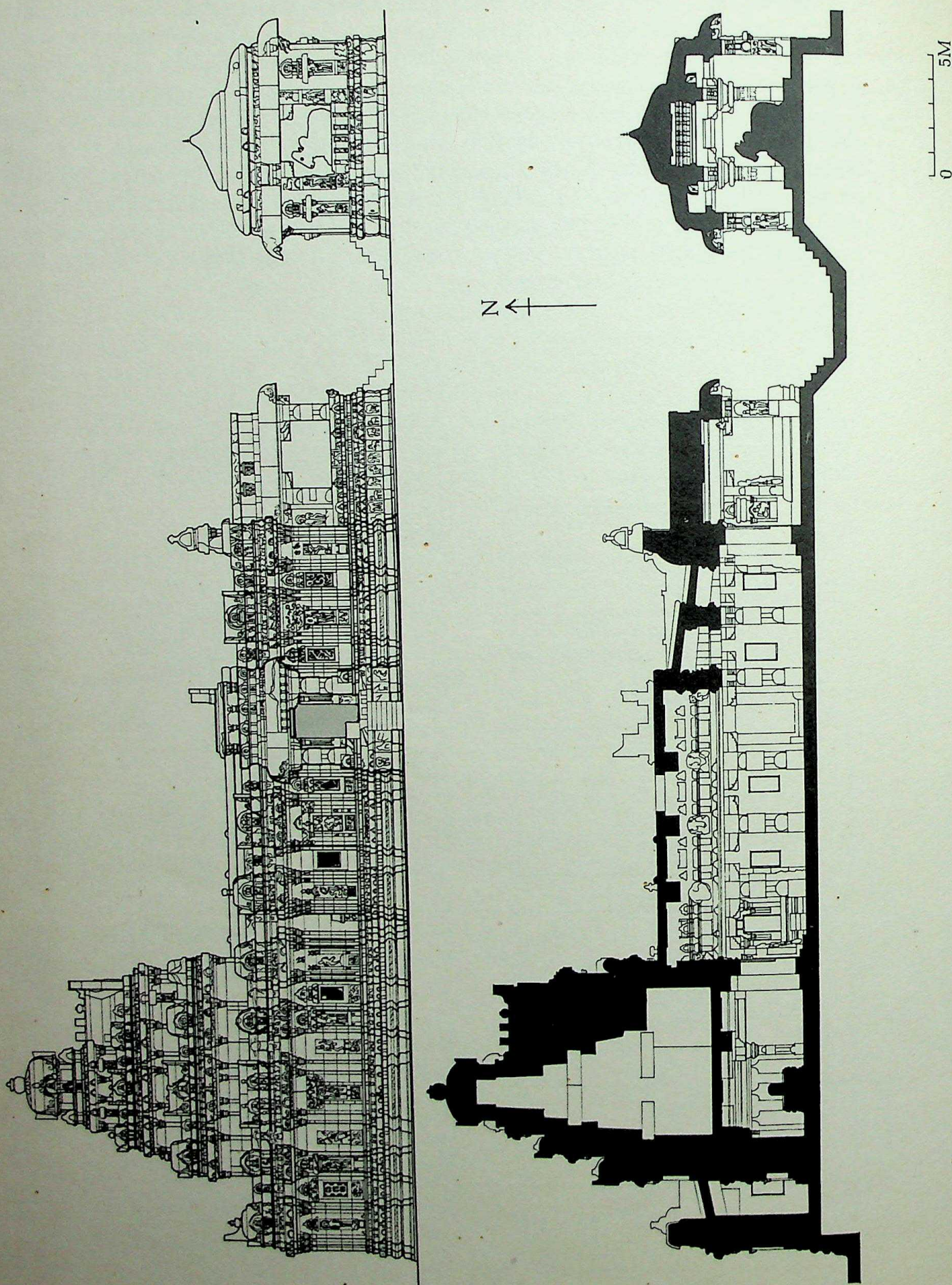


Fig. 41. Pattadakal. Virūpākṣa temple, section and elevation. (Courtesy: Michell.)

vallimaṇḍala. The mukhapattī of the nāsīs are decorated with rosette-and-pearl festoons; the gāḍha shows gandharva-, kinnara- and the bhūta-heads. The śikhara, wherever preserved, shows tall lion-heads with flaming crown. The spaces between nāsīs are also filled with vallimaṇḍala, replaced on the north by floral strips. The vyālamālā above is short.

Karṇas have kūṭas above; pratibhadrās have pañjaras; bhadras have śālās. All are richly ornamented (Plate 235). Vimānapāla-vidyādhara appear at the corners of the śālās and kūṭas, vyālas appear under the pañjaras, and the central niches carry images. The gāḍhas of the elegantly formed pañjaras and mahānāsīs of kūṭas and śālās are filled by temple-models; the framing mukhapattīs are heavily ornamented. The hārāntaras are decorated by square sphuṭitas crowned by nāsīs (Plate 235).

The superstructure over the garbhagṛha leaves an ambulatory behind the āditāla's hāra (Plate 234). The second tala has three bays with guhā niches and a hāra above with karṇakūṭas and bhadraśālās. The third tala shows no niches; its hāra echoes the arrangement of the second tala. The fourth tala shows projecting bhadras but no salilāntara recesses; the karṇas are cantoned by a pilaster and are decorated by nāsīkōṣṭhas and here and there with figures. The grīvā shows free-standing karṇakūṭas. Grīvādēvatās were intended, but without niche frames or kōṣṭhas. On the northern and southern sides, grīvā figures can be discerned but not identified. The beautifully shaped square śikhara has mahānāsīs that bear temple models. Karṇakūṭas at several places preserve square stūpīs; the main śikhara has a round kalaśa. Hamsamālā graces all the talas, the main śikhara, and the śālās of the āditāla.

The superstructure of the vimāna possesses a projecting śukanāsa, over the antarāla. The śukanāsa-projection looks like a half-śālā; it had been used earlier on the Tāraka-Brahmā temple at Ālampur and on the Pārvatī temple at Sandūr. The śukanāsa follows the elements of the prāsāda talas, with śālā roof projecting at the fourth tala. The large lalāṭanāsī shows a temple model; its ridged barrel-roof is crowned by a series of round stūpīs. Naṭeśa is seen in the gāḍha.

The gūḍhamāṇḍapa joins the vimāna by means of short "kapilī" walls. This hypostyle hall is wider than the vimāna and possesses a mukhacatuṣkī at the east and pārśvacatuṣkīs on the north and south (Fig. 37).

The exterior of the gūḍhamāṇḍapa has karṇa and pratibhadra bays. Pratibhadra niches are graced by tōraṇas; the karṇaguhās have small temple-models or figural groups instead of nāsīs. Salilāntaras have jāla windows crowned by large nāsīs bearing either temple-models or figures. In all other respects the treatment of the exterior parallels that of the vimāna. The niche-figures primarily represent forms of Śiva (Table 3). The three porches possess features which distinguish them from the māṇḍapa's exterior. The adhiṣṭhāna differs from the prāsāda's adhiṣṭhāna (as also the corresponding one of the Saṅgamēśvara temple). The lower part is Kapōtabandha, with khura-kumbha, kaṇṭha, and kapōta. In the kaṇṭha are figures of elephants on the karṇa, pañjara, and bhadra projections, vyālas and simhas in the recesses. The kapōta has a hāra above with karṇakūṭas, pañjaras, and bhadraśālās (Plate 236). Each porch has two free and two engaged pillars. On the forward pillars are mithunas (Plates 237-238) and Śaivite and Vaiṣṇavite narratives such as Kailāsaharaṇa (Plate 239), Gajēndramōkṣa, Karivarada (Plate 240), Viṣṇu and Bali, warriors, etc.; the rear pillars support large dvārapālas (Plates 241-242). That on the southern porch (Plate 242) was carved by the sculptor Baladēva, son of Duggi Ācāri, and is comparable with the best of early Cōla counterparts. The ceilings of the porches are carved. That of the eastern porch shows Sūrya (east), Dakṣiṇāmūrtī? (north), and Brahmā (south). In earlier

Table 3: PAṬṬADAKAL, VIRŪPĀKṢA TEMPLE, GŪDHAMAṆḌAPA

WALL	EAST E→W	SOUTH E→W	WEST S→N	NORTH W→E
KARṆA	Viṣṇu	Naṭeśa (Ūrdhvajānu) (Plate 226)	Rāma with Sītā and Lakṣmaṇa	Hari-Hara (śūla, cakṛa, śaṅkha; Nandi and Garuḍa) (Plate 233)
SALILĀNTARA	[jāla]	[jāla]	V I M Ā N A	[jāla]
PRATIBHADRA	Trivikrama	Hara-Gaurī		Ardhanārī
SALILĀNTARA	[jāla]	[jāla]		[jāla]
[Catuṣkī entrance]	—	—		—
SALILĀNTARA	[jāla]	[jāla]		[jāla] (damaged)
PRATIBHADRA	Liṅgodbhava	Narasimha killing Hiraṇyakaśipu?		Naṭeśa (Catura)
SALILĀNTARA	[jāla]	[jāla] (missing)		[jāla]
KARṆA	Aṣṭabhuja Śiva	Jaṭāyuvadha (Plate 227)	Vṛṣabhāntika (Plate 232)	Śiva and Pārvatī with Nandi

Calukya temples, the rear columns are shown disengaged from the wall; here they are joined by walling with niches on the side. On the east porch are Śaṅkhanidhi and Padmanidhi. Śiva dancing on top of Apasmāra on the north porch and Narasimha killing Hiraṇyakaśipu and Naṭeśa on the south porch are particularly noteworthy.

The hall's doorways are carved, but figures at the base of the śākhās are generally damaged. The interior has a central nave and two aisles on north and south. The 16 free-standing pillars are in groups of four, and have corresponding pilasters on the walls (Fig. 37). These Rucaka pillars are ornamented with decorative belts and medallions as in the earlier temples, but the carved themes are more varied, richer in detail, and often exquisitely finished (Plates 243-246). The lower medallions show ihāmrgas, mayūras, makaras, kinnaras, vallimaṇḍala, lotuses, etc. (Plates 247-250). From the top, broad vine strips connect the lower medallions with the upper belts. These upper bands show lotuses, muktāgrāsa, haṁsas in loops, maṇibandha, vajrapaṭṭa, etc., or figural belts with dancing bhūtas in loops; in the upper belts are narratives from the epics, purāṇas, Pañcatantra, etc. (Plate 251). The upper medallions show floral or figural ornament.

Taraṅga-pōtikās support a nave clerestory. The lintel-soffits in some cases show a lotus set in a square box. The engaged pilasters show mithunas (Plate 252). The clerestory nave has carved ceilings, one showing a nāga, the others having large lotuses. These are more formal than in the preceding phase.

Two small shrines face each other in the anatarāla. They each have a śālā-śikhara. The ambulatory is poorly lit by small jālas. The garbhagrha walls have engaged columns on the exterior with empty bhadra niches. The doorway has a magnificent makara-tōraṇa, the usual śākhās, and river goddesses at the bottom (Plate 253). The doorway is topped by a kapōta over outer stambhaśākhās with a large śālā above housing a fine four-armed seated figure. Nandi and Mahākāla appear on the pilasters flanking the doorway.

Inside the garbhagrha are engaged columns; the liṅga and pīṭhikā are canopied by a grid-ceiling showing figures in boxes and Naṭeśa in a central roundel. The engaged columns have carved capitals, one showing a large grāsamukha. The utara above shows bhūtas carrying a garland or relaxing in its loops (Plate 254). Above the doorway from inside is a fine scene of the kamalapūjā worship of the Śivaliṅga (Plate 255).

The Nandi-maṇḍapa on the east (Plate 256) has four openings and stands on its own socle; access is from the west. The adhiṣṭhāna mouldings are similar to those of the porches but have no hāra. In the kaṇṭha are mostly bhūtas, with lions mounting elephants at the corners. Openings on north and south have engaged Rucaka pillars closed by kaksāsanās; on the east and west, only fragments of kaksāsana appear. Corners are cantoned by Brahmakānta pilasters. Above, bhūta figures feign to support the heavy eave (the engaged columns at the openings have vyālas). The wall is decorated with pañjarakōṣṭhas enclosing apsaras. The entrance columns show apsaras, river goddesses, mithuna figures, etc. (Plate 256). These engaged columns have pōtikās with figures of vidyādhara holding sword and shield on the taraṅga face. Four Rudrakānta columns surround Nandi; these have round kalaśas, rare in the Calukya period in Kaṇṇāṭa and possibly introduced from Gaṅgavāḍi. The image of Nandi seems original.

The heavy kapōta-eave shows no decoration; its underside copies a wooden frame (Plate 257) as in the Bādāmi cave-temples. Above appears vyālamālā and a raised, corrugated, roof (Plate 256). This Nandi-maṇḍapa matches the grandeur of the main temple and is considerably more ornate than its Mahākūṭa predecessors.

The parivārālayas around the Nandi court (Fig. 37) are well preserved on the west (Plate 258). Some were ēkatala, some dvitala (Plates 259-260); that facing the southern porch of the gūḍhamaṇḍapa is rectangular, meant for the Saptamātrkāś.

The main eastern pratōlī has a two-pillared entry-porch (Plate 261) not duplicated on the inner side (Fig. 37). Its adhiṣṭhāna resembles that of the Nandi-maṇḍapa, its bossēs left unworked. The walls on north and south have four Brahmakānta pilasters with a band of figures above that are mainly bhūtas, but with a sprinkling of erotic figures, and figures of Gaṇeśa and Kārttikēya on the southwest corner (Plate 262). Above this is a decorative belt showing pearl festoons. The kapōta-eave shows a woodlike framework underneath. Above the kapōta comes vyālamālā and a hāra with kaṇṭakūṭas and śālās (Plate 261). The longer walls show pañjarakōṣṭhas flanking the entrances. All four niches are empty.

The western pratōlī, behind the vimāna (Plates 263-264), is small but effective. Its adhiṣṭhāna shows kaṇṭha with large vyāla figures at the corners and elephants on other bays. Above the vyālāvali are figures of seated or dancing Śiva, bhūtas, apsaras, mithunas, etc. The inner faces of the engaged columns at the entrance show dvārapālas. The hāra above shows kaṇṭakūṭas, pañjaras, and bhadraśālā.

The Virūpākṣa complex is a notable achievement; the monumental main shrine with its śukanāśa has great formal strength. It is in no way inferior to the Kailāsanātha temple at Kāñcī, which in some ways it excels.

Pattadakal, Mallikārjuna temple (Figs. 42-44; Plates 265-280)

The Mallikārjuna temple (Plate 265) was founded by queen Trailōkya Mahādēvī and is called the Trailōkēśvara in the Paṭṭadakal pillar-inscription (A.D. 755). In general appearance and style it resembles the Virūpākṣa temple; therefore only points of difference will be noted.

The temple consists of vimāna, gūḍhamaṇḍapa with three porches, Nandi-maṇḍapa (Fig. 43), and a plain prākāra. No pratōlīs were built. (At the west, there is a sort of entrance-catuṣkī.) The prākāra seems to intrude upon the Virūpākṣa compound (Fig. 37) which could mean that the Mallikārjuna temple was built a little earlier. Michell, however, feels that the Mallikārjuna was built after the Virūpākṣa. Parivār-ālayas abutting the prākāra were probably 12, though little except the foundations survive.

The vimāna is almost the same size as the Virūpākṣa; its bhadras project prominently (Fig. 42). The gūḍhamaṇḍapa is slightly broader than the vimāna (Fig. 37).

The Kapōtabandha adhiṣṭhāna and the vēdī above are less rich in ornament than those of the Virūpākṣa (Fig. 44). Treatment of the walls of the two royal temples is similar, with jālas in the salilāntaras; salilāntaras flanking the bhadras contain no slit-niches. Pratibhadras contain image-bearing pañjarakōṣṭhas (Table 4). The figures are not of the quality found on the Virūpākṣa (Plates 268-269). The niche-pediments are similar to those on the Virūpākṣa, but in some cases are left unfinished. The hāra is not so rich; the pañjaranāsīs and the mahānāsīs of the kūṭas and śālās show good temple-models.

Table 4: MALLIKĀRJUNA TEMPLE, ĀDITALA

WALL	SOUTH E→W	WEST S→N	NORTH W→E
KARṆA	Bhikṣāṭana	damaged figure	Śiva (paraśu, and triśula)
SALILĀNTARA	[jāla]	[jāla]	[jāla]
PRATIKARṆA	Umā-Mahēśa	(empty)	Śiva (paraśu, triśula, nāga)
BHADRA	Gajāntaka	Naṭēśa	(empty)
PRATIBHADRA	Śiva	Ardhanārīśvara	Vṛṣabhāntika
SALILĀNTARA	[jāla]	[jāla]	[jāla]
KARṆA	Lakuliśa	damaged figure	Harihara?

The vimāna is catuṣṭala. The second tala comes over the inner sanctum and repeats the plan of the lower tala, with slit-niches on bhadrā and karṇas (Plate 265). The third tala follows the same rhythm on a diminished scale, without slit-niches. The fourth tala lacks karṇakūṭas above. The subdued grīvā, śikhara, and stūpī are round. The lower portion of the śukanāsa projects the hall of the second tala, with kūṭas at the front (preserved on the south). The lalāṭanāsī, above the extended ardhārikā, contained

a Śaiva temple-model, now much eroded. The temple is not so logically laid out as the neighbouring Virūpākṣa. The round shape and proportionately smaller size of the śikhara mar the formal beauty of the main structure. The broad, projecting bhadraśālās also considerably alter the temple's aesthetic effect (Plate 266) and indicate a new intention.

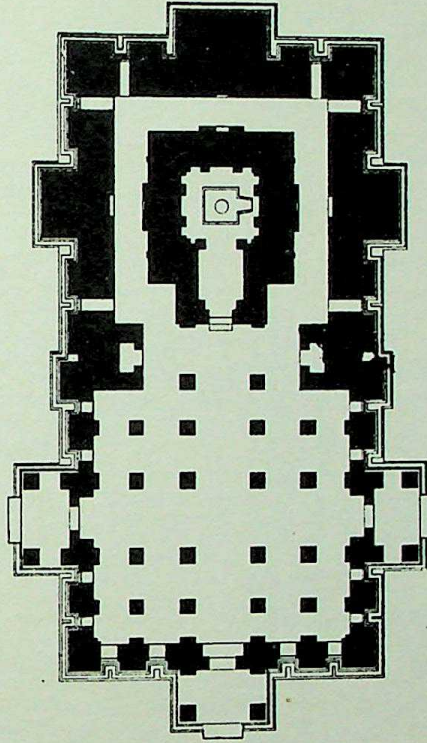


Fig. 42. Pattadakal. Mallikārjuna temple, plan. (After Cousens.)

The gūḍhamaṇḍapa follows that of the Virūpākṣa temple, though smaller in size. (The distribution of images on the walls is shown in Table 5.) The porch-adhiṣṭhānas (Plate 267) differ from that of the main building but resemble those of the porches of the Virūpākṣa. The pillars of the porches are decorated with mithunas, divine figures, and pratihāras flanking the doorways. Doorframes show the usual ornaments. The interior pillars are similar to those in the Virūpākṣa; one of the lower medallions contains an intricate vine design (Plate 272).

The band connecting the lower medallion and upper belt is short and sometimes contains figures (Plate 271) besides the customary scroll. The upper portion is divided into three belts: the lower generally contains bhūtas in loops or festoons, the upper two show episodes from the epics and purāṇas. The upper three-quarter medallions show floral motifs and figural tableaux: liṅgapūjā, an āśrama scene with landscape (a rare feature), etc. The lower part of the wall-pilasters contain mithuna figures (Plate 270). The central blocks of the taraṅga-pōtikās of the nave pillars show flying gandharva and vidyādhara couples (Plates 274-276). One shows a vigorous depiction of Durgā fighting Mahiṣa (Plate 273), the composition strongly recalling that in the Mahiṣāsūramardinī cave at Mahābalipuram.

The uttaras in the nave are surmounted by kapōta and a clerestory with niche-panels and hāra with kūṭas and śālās (Plate 277). The cross-lintels are supported by bhāravāhakas riding an elephant. The soffit of these lintels shows scrollwork. The

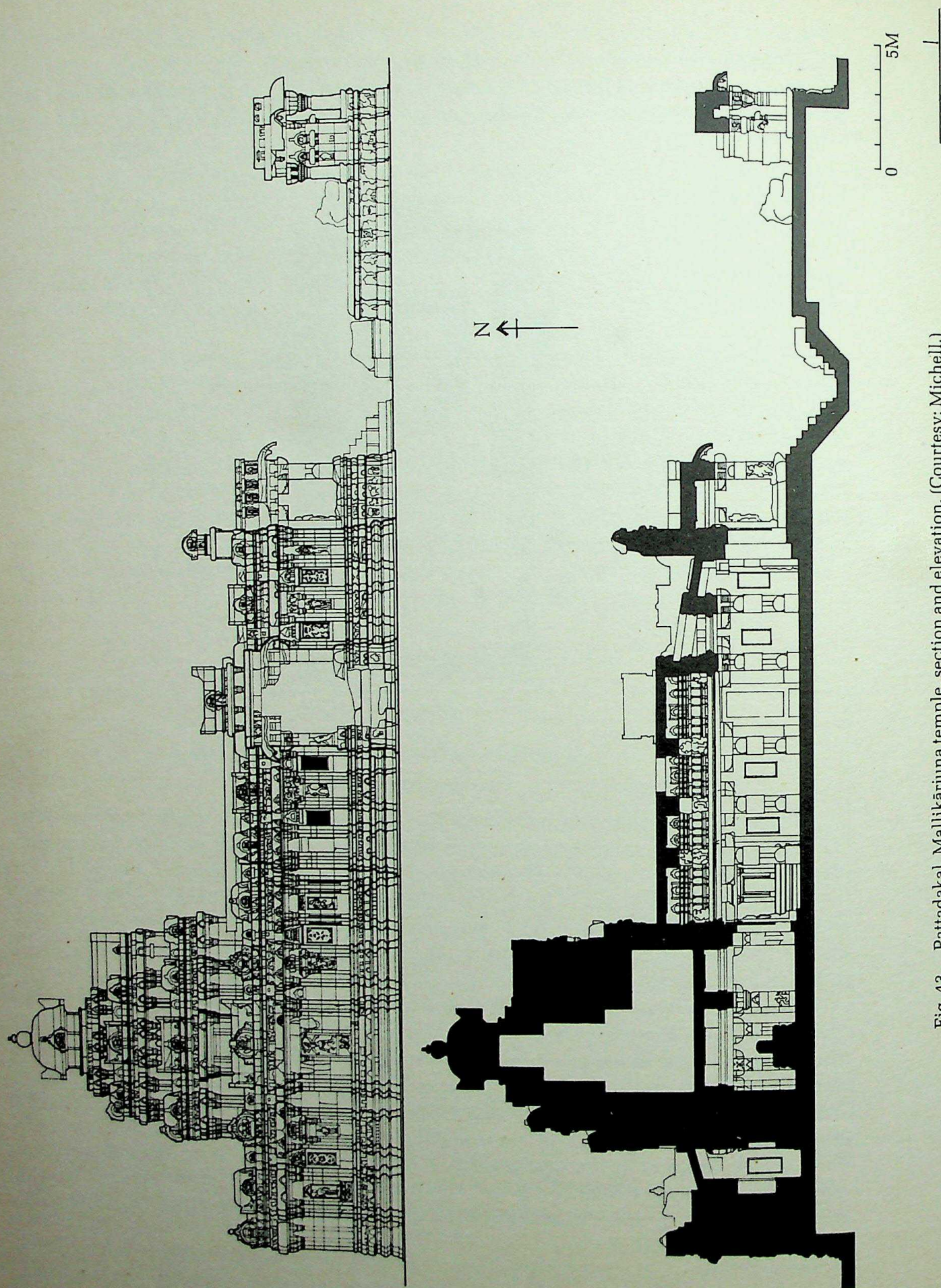


Fig. 43. Paṭṭadakal. Mallikārjuna temple, section and elevation. (Courtesy: Michell.)

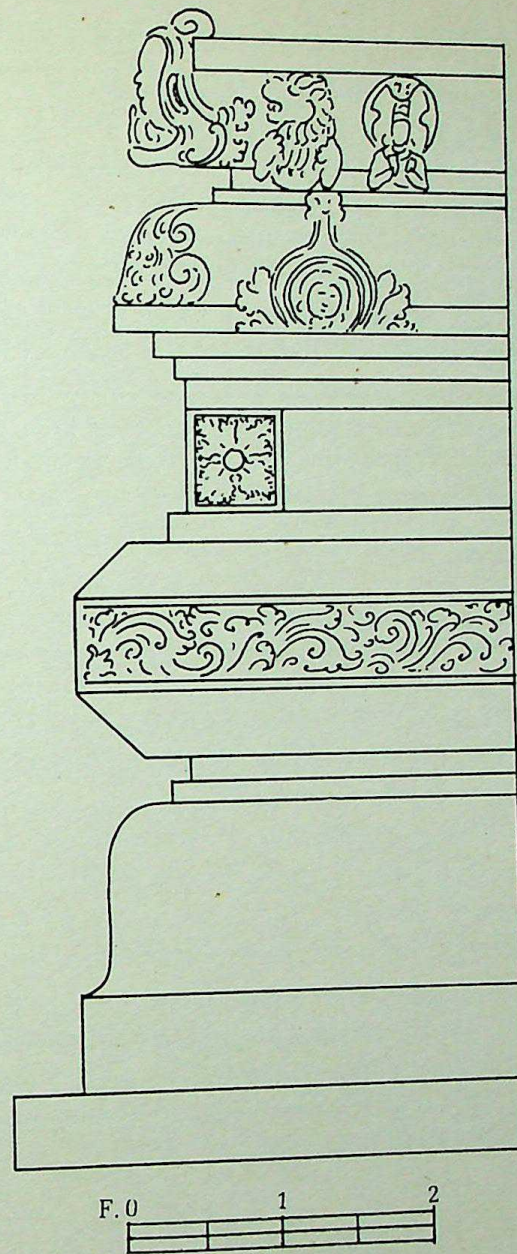


Fig. 44. Paṭṭadakal. Mallikārjuna temple, Kapōtabandha adhiṣṭhāna.

nave ceilings show Naṭeśa, Nāgarāja, Gajalakṣmī, Hara-Gaurī, and a padmaśilā in the garbhagrha.

The antarāla has facing shrines as in the Virūpākṣa (Fig. 42). The gūḍhamanḍapa has 16 pillars with corresponding pilasters. The pañcaśākhā doorframe of the gūḍhamanḍapa includes patraśākhā and mithunaśākhā; the lower portion of the frame shows figures of Gaṅgā and Yamunā. Pilasters flanking the door show the Śaivite dvārapālas, Nandi and Mahākāla (Plate 278).

It is the recently uncovered Nandi-manḍapa of this temple that is the chief glory of the complex (Plates 279- 280). Even in its ruined state, it excels the Nandi-manḍapa of the Virūpākṣa in design, conception, and execution. Its adhiṣṭhāna is similar to that of the porches of the gūḍhamanḍapa, with elephants and other figures in the kaṇṭha and with no hāra above. Its prominently projecting bhadra-balconies show beautifully shaped Indrakānta pillars with fluent scroll belts (Plate 280). Discrete projecting pañjarakōṣṭhas bear apsaras on the walls. The nāsīs have tall siṃhaśikhās; their

Table 5: PATṬADAKAL, MALLIKĀRJUNA TEMPLE, GŪDHAMAṆḌAPA

WALL	EAST N→S	SOUTH E→W	NORTH W→E
KARṆA	(empty)	Kapilī (paraśu, triśūla)	Hari-Hara
SALILĀNTARA	[jāla]	[jāla]	[jāla]
[PORCH]	—	—	—
SALILĀNTARA	[jāla]	[jāla]	[jāla]
PRATIKARṆA	(empty)	Andhakāntaka	Śiva
SALILĀNTARA	[jāla]	[jāla]	[jāla]
KARṆA	(empty)	(empty)	(empty)

mukhapattis are relieved by pearl festoons and rosettes, and the gāḍhas are filled with figures. The kapōta of the prastara is exquisitely formed; its underside shows framework supported by maddalas (Plate 279).

The prākāra surrounding the complex is relieved by simple square pilasters (Plate 265).

Aihoḷe, Jyōtirliṅga group, temple no. 2 (Plates 281-282)

A small, square, muṇḍamāla temple of maṇḍapikā-type in the Jyōtirliṅga group is notable for a few points. Over a simple Kapōtabandha adhiṣṭhāna are four corner pillars filled between by masonry; these support a carved lintel showing garland-bearing bhūtas on the south (Plate 281) and Śiva and Pārvatī with Gaṇēśa, Bhṛṅgi, etc., on the west (Plate 282). The temple falls in this phase.

K.V. Soundara Rajan

Supplementum

Sūḷebhāvi, Sūḷēśvara pratōlī (Plates 283-289)

Five and a half miles east of Aihoḷe, on the south side of the road and to the southeast of the village of Sūḷebhāvi, is a structure which is locally called the Sūḷēśvara temple but is actually a pratōlī (Plate 283). There is no accompanying temple today. This gateway, in certain generalities, resembles that of the Durga temple, Aihoḷe. It has a porch on the east and a central chamber with sloping sideroofs and a flat, raised, central roof (Plate 283). On the north, stairs descend into a tank. The tank has a carved frieze around its inner rim, the figures badly worn.

Local legend says that the tank and pratōlī were built by a wealthy prostitute. "Sūḷe" is prostitute in Kannada and "bhāvi" (Skt. vāpī) is tank.

The adhiṣṭhāna is composed of upāna, gala, and kapōta with nāsī decoration. Kapōta also tops the wall; above is a band of vyāla busts.

The porch has a lotus ceiling and four Rucaka pillars. Their square shafts are carved with raised bands of mithunas, lotus petals, and grāsamukha (Plates 284-285).

The doorway from the porch (Plate 286) shows five śākhās: patra, śāmbha (delicate pilasters with two shaft boxes showing mithunas), ratna, nāga, and mithuna's bearing garlands. A winged garuḍa occupies the lalāṭa. Above the lintel is an eave with bracketing and a prastara with a series of shrines supported by vyāla busts. Standing in the central shrine is a male figure holding tridents in both hands; the flanking shrines show female figures. To either side are dvārapālas carrying club and trident. Nāga busts appear near the base of the doorway, but the lower figures have been destroyed.

The inner chamber has a central aisle formed by two pillars with flanking pilasters. There are no side platforms, as in the Durga temple's gateway. The interior pillars are cut with raised bands of grāsamukha, mithuna, and lotus designs. The pōtikās are cusped, but with sides cut in a design resembling folds of material (Plate 287). The pillars have mithunas, grāsamukhas, lotus medallions, and dancing gaṇas. One pillar has a label inscription.

The high interior ceiling has three panels: Varāha flanked by gandharvas (south); Brahmā seated on haṁsa, a lotus in his lower right hand, pot in his lower left, four ṛṣis to either side (Plate 288); and Andhakāsura flanked by gandharvas and apsarases (north). The crossbeams are carved with a "lotus-issuing-lotus" pattern as at Aihole.

The exterior of the north doorway (Plate 289) is even more elaborate than is the south door. River-goddess figures appear at the base. On the outside of the upper "T" are śālabhañjikā figures. Below, on the west, is an elephant bust. The innermost śākhā shows mithunas in a vine; others are nāga, ratna, stambha, and patra. Above the lintel are ṣaḍvarga shrine-models; above are dentils and a kapōta having nāsīs with faces. Above, in the clerestory, is a frieze divided by two pilasters containing Śiva and Pārvatī on Nandī, with Gaṇēśa and Kārttikēya (left), Brahmā on haṁsa, and Trailōkyabhramaṇa-Viṣṇu on Garuḍa, with three gandharvas to either side (right).

One does not expect so much imagery on a pratōlī. The style relates to sculpture found on temples from the end of the seventh and the beginning of the eighth century. The architecture is similar to that of the Durga-temple gateway. The Sūlebhāvi pratōlī may be dated c. A.D. 705.

Hungund, Rāmaliṅgēśvara temple (not illustrated)

Hungund is c. 12 miles east and slightly north of Aihole, past Amingaḍ in Bijapur District. The Rāmaliṅgēśvara temple in the village is much altered from its original form. Two ceiling-panels are interesting and give a clue to the temple's relation to Aihole. The shrine is now down some stairs and virtually underground; on the western maṇḍapa ceiling is a single figure of eight-armed Naṭēśa, his hands with sword, trident, in abhaya, and lost (right), and with drum, mudrā, snake, and another lost object (left). Two of his arms are carved in the round. This image has a rounded top and was intended to fit a niche.

The maṇḍapa's central ceiling has Viṣṇu on Garuḍa. This image is very close in style to the ceiling panel now lying on the roof of Aihole's Gaḷaganātha temple.

On the ceiling by the entrance is a panel of Śiva and Pārvatī on Nandī. Gaṇēśa dances to Śiva's right; Kārttikēya and Bhṛṅgi appear to Pārvatī's left. Śiva holds rosary (upper right), trident (upper left), and a vīṇā between his lower hands.

The temple has no śikhara; the exterior is altered and unimpressive. The maṇḍapa's Rucaka pillars have no ornament. Beam-patterns include lotus garland, petal, and meander (patterns found similarly carved in Aihole on the Gaḷaganātha, Hucca-

payya, and Huccapayya-maṭh).

The ruined maṇḍapa doorway has a garuḍa lalāṭabimḇa and damaged base-box river goddesses. The structure has been pieced together (a doorway lintel, for example, has been made to serve as a beam). An inscription on the temple is from the 11th century; the sculpture incorporated here, however, is stylistically of the early eighth century and relates to the Aihole school.

An Early Calukya gandharva image, incorporated into a well built in 1870 in Hungund, was once part of a temple called Mēguḍi on the hill in Hungund according to Settā. The figure is in Ālampur style. Such a temple might have formed a valuable link in our understanding of the interrelationships between Karnāṭa and Āndhradēśa.

Bhadranāyaka Jālihāl temples (Plates 290-291)

A Calukya temple-site near the village of Bhadrānāyaka Jālihāl, c. six miles from Bādāmi between Bādāmi and Paṭṭadakal is c. one and a half miles beyond the village to the north, near the dwelling place of a Liṅgāyat svāmī in a "Tiger's Glen" (Kannāḍa: "Hulligevvana Koḷḷa"). Inside a natural cavern are many sculptures. Early Calukya pieces include a Saptamātrkā set carved in the rock wall, Gaṇēśa, Śiva and Pārvatī, Brahmā, Viṣṇu, Nandi, Vāsuki, and a Nāgarāja.

Strewn nearby the cave are 11, small, Calukya temples. Nine have an open porch and a vimāna with tiered, pyramidal superstructures. One enshrines a standing Śiva and Pārvatī with Nandi in a style dateable to c. A.D. 720. The temples have no exterior niches. Porch pillars show some Calukya carving.

The southernmost of two larger temples at the bottom of the hill (not illustrated) has lost its porch; it has a maṇḍapa, garbhagṛha, is flat-roofed with an eave, has a garland festoon on the top of the exterior wall, and a base composed of upāna, gala, and kapōta with nāsīs. It otherwise is plain. North of it is a larger temple with a similar base, wall decor, eave, and flat roof (Plate 290). Its maṇḍapa is larger than the garbhagṛha. The masonry of the temple is crude by Calukya standards. Large slabs of red sandstone were used instead of small, regular blocks. A Nandi outside faces the temple.

The maṇḍapa door has one śākhā of crude diamond-pattern. The dvārapālas flanking the maṇḍapa entrance are shown with a parasol above (are they possibly royal figures?), and each leans on a large club (Plate 290). Nidhis appear at the śākhā base, seated Hara-Gaurī on the lalāṭa. The maṇḍapa has no pillars.

The garbhagṛha holds a modern liṅga on a pīṭha. There is a lotus ceiling by the garbhagṛha door, which has a cloud-like band; the doorframe shows ratnaśākhā. On the left is a small Gaṇēśa, on the right a small Mahiṣāsūramardīnī. The temple seems to reflect a private sponsor and local workmanship. It is interesting for an inscription on its east wall (Plate 291) by either its donor or builder. The building has been called a funerary shrine or karaṇḍaka-bearing shrine of Vikramāditya II (Ramesh; Nagaraja Rao). Vikramāditya II ruled from A.D. 733-745.

Nearby, carved on a boulder in a vertical rectangle that looks like a hero stone, are figures of a seated king, flanked by female caurī-bearers; below is another register with two men and women with children. The men seem to be leaving the women, perhaps to herd the cows who stand below. The carving may be Calukya.

Kēlūr, Rāmaliṅgēśvara temple-group (not illustrated)

The village of Kēlūr is three miles south of Aihole. On the south side of the village are five, small, east-facing temples in a row, with a huge tank to the north. Each is about 8

ft. wide and 20 ft. in depth and consists of a four-pillared porch (the pillars are a local, geometric type not typical of Calukya temples), and a nirandhāra vimāna. Liṅgas survive in four of the sanctums. Each shrine has exterior niches with images; only the second from the south has a rear niche. All are heavily whitewashed. The niche images for the five temples (from south to north) are given in Table 6.

Table 6: KĒLŪR TEMPLES

DIRECTION	NORTH	WEST	SOUTH
TEMPLE No. 1	Gajāntaka	—	Viṇādhara
No. 2	2-armed Dēvī shooting arrow	Varuṇa	Dēvī shooting arrow
No. 3	4-armed Viṣṇu	—	4-armed Śiva
No. 4	Narasimha	—	Bhū-Varāha
No. 5	Naṭeśa	—	Ardhanārīśvara

Temple no. 3 is the largest of the five temples. Its pīṭha is round. The porch has flanking dvārapālas, each with four arms and a trident headdress; that on the north has four legs. The entrance gate to the group is opposite this temple. A small Nandi is placed before its door. In the śukanāsa are five gaṇas.

Each vimāna has a stepped superstructure and a flat roof over the porch. These śikharas are a variation on the tiered, pyramidal superstructure, but with a domical top (temple no. 2 has a Nāgara tower but with a Drāviḍa śikhara at the top). There are no ceiling panels. The exterior walls are divided into three bays by four pilasters. The adīṣṭhānas are partially buried, but have upāna, faceted kumuda, and kapōta.

The exterior niches have an eave with nāsīs and busts; the pilasters are ornamented. Dvārapālas are of Paṭṭadakal type; other images reflect a continuation of the slender proportions of the Paṭṭadakal type. They are, however, somewhat more stiff than any at Paṭṭadakal.

These five temples as well as the Baccanaguḍḍa Durgā temple were possibly the product of low budget, village sponsorship during the reign of Kīrttivarmā II (c. A.D. 750). Though the dynasty was dying and imperial patronage was not available, village craftsmen still built temples in this period.

Baccanaguḍḍa, Durgā temple (Plates 292-293)

Baccanaguḍḍa is a village about a mile south of Paṭṭadakal, on the south side of a hill, near the Malaprabhā river. Part of a Calukya temple survives here, as well as architectural fragments and sculpture. The temple has been disturbed (Plate 292). A Viṣṇu ceiling panel is in place; a loose kapōta-dormer (Plate 293) was perhaps part of a hāra. Also found are a lion, Nāṭeśa, and the lower half of a Mahiṣāsura-mardīnī image. The entrance to the temple is guarded by dvārapālas carved in shallow relief in the manner of Kēlūr figures. They may be late Calukya (c. A.D. 750).

Kuḍavēli Saṅgam, Saṅgamēśvara temple, parivārālaya-prākāra (Plates 294-295)

The Saṅgamēśvara temple, in Karnāṭa-Nāgara style, stood on a promontory overlooking the confluence of the Kṛṣṇā and Tuṅgabhadra rivers in Āndradēśa, 12 miles south-east of Ālampur until it recently was moved to Kurnool because of the Śrīśailam hydro-electric project. The enclosure wall cleared in 1979 was an unexpectedly elaborate, tall, parivārālaya-prākāra in Karnāṭa-Drāviḍa style (Plate 295).

The prākāra is 15 ft. tall (Plate 294), but on the inside forms an enclosure only 3 ft. above the level of the temple's foundation. The wall may have been added sometime after the temple was completed to protect it from erosion, a possibility borne out by figures on the gala section of the wall that are carved in a style later than that of images on the temple itself. Elephant busts in the gala are similar to those found in the adhiṣṭhāna of Paṭṭadakal's Pāpanātha, Virūpākṣa, and Mallikārjuna temples. The idea of a parivārālaya-wall around a temple already had been known from the Virūpākṣa; the simple enclosing walls of the Bāla-Brahmā and Mahānandiśvara temples are predecessors. This wall's tall base mouldings show upāna, dhārāvṛta kumuda, gala divided by pilasters with gaṇas between them (or dancers, gods, mithunas, and large elephant busts); the adhiṣṭhāna is topped by a kapōta. Above is vyālamāla, a pilastered segment, and the kūṭa and śālā parivārālayas. The projections of the walls correspond to the superstructures above. At the southeast corner, one śālā has been expanded into an actual rectangular subshrine (Plate 294), its entrance on the north (the corresponding subshrine at the northeastern corner is lost).

This Kuḍavēli Saṅgamēśvara parivārālaya-prākāra may in fact be a precursor to the Virūpākṣa example, where the idea was translated into a larger, more impressive, and better integrated example.

Supplementum by
Carol Radcliffe Bolon

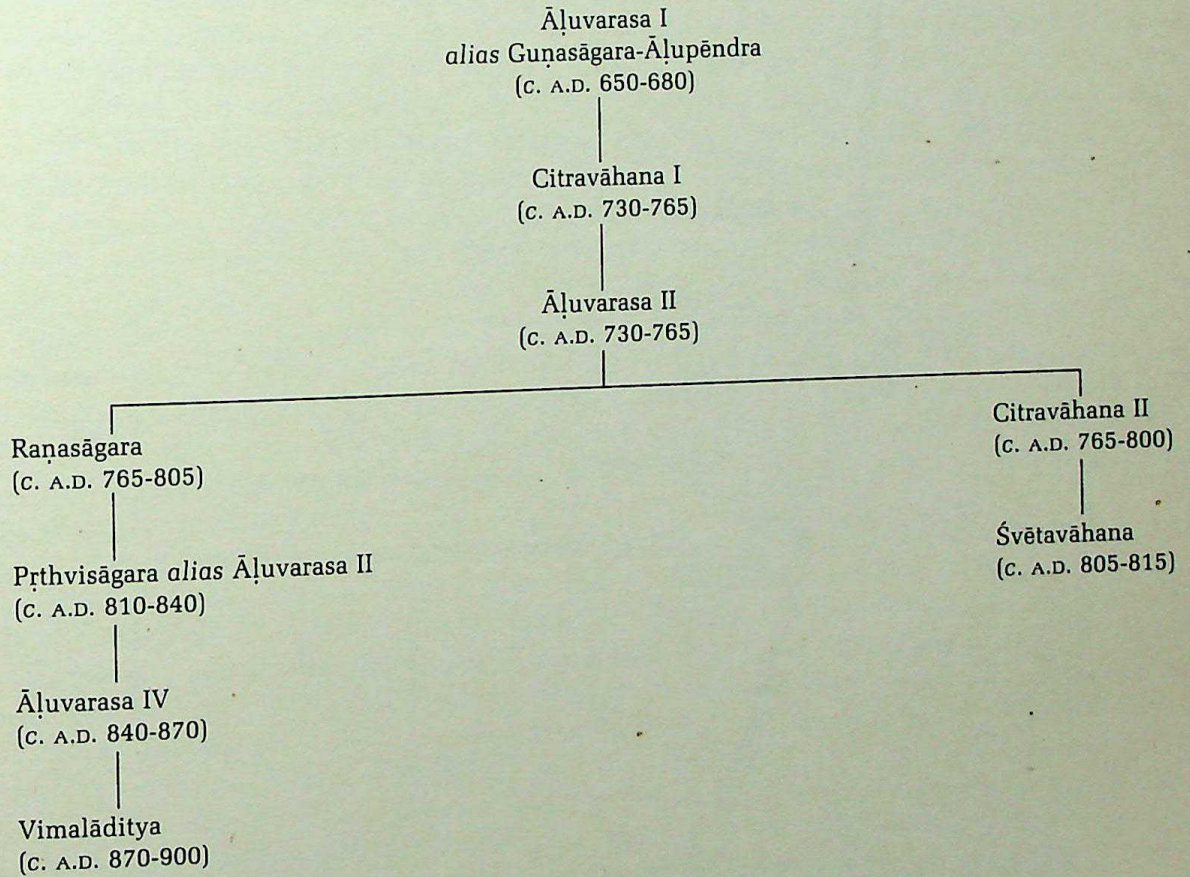
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Tuḷunāḍu style, c. A.D. 700-900

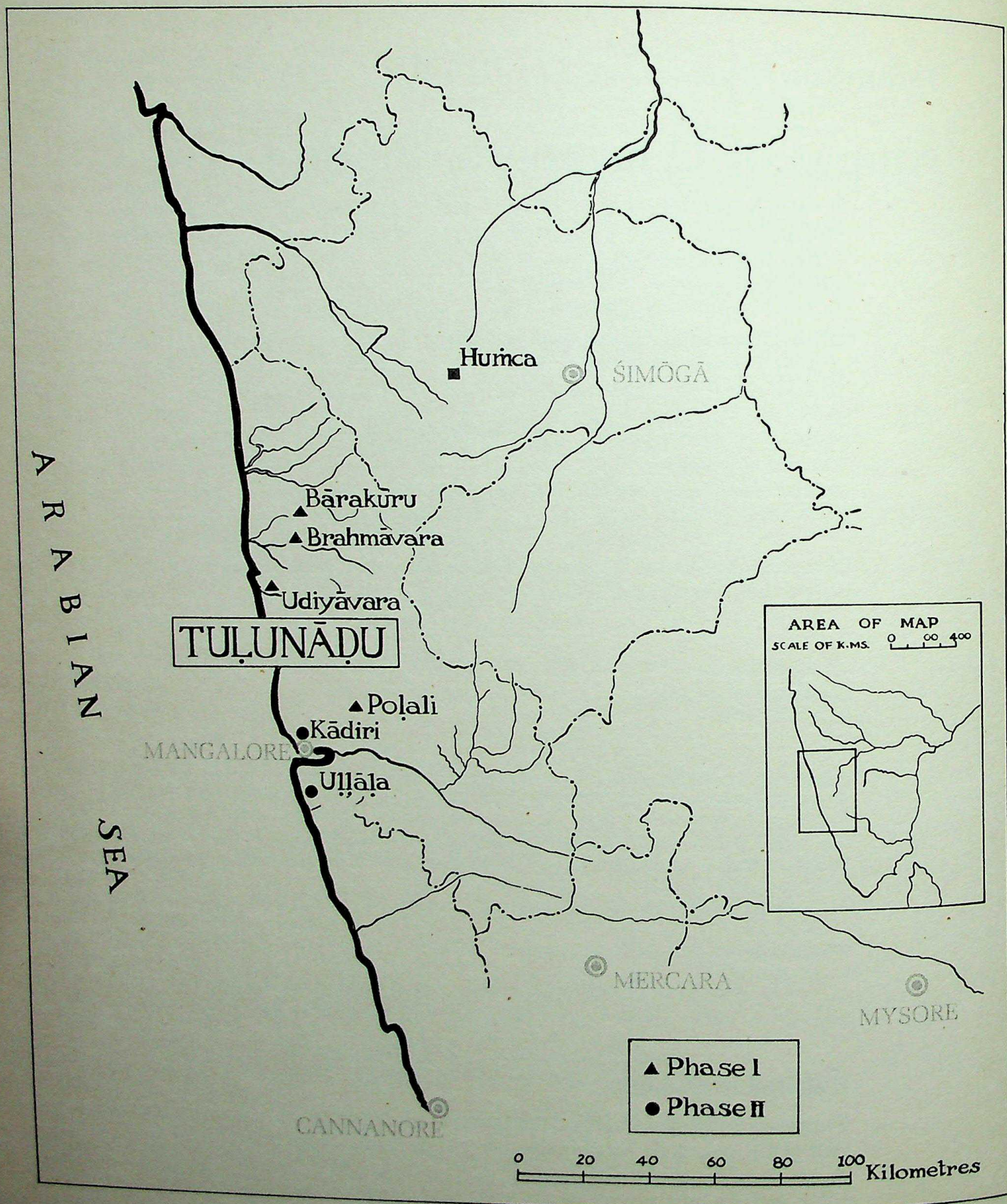
Āḷupas of Udayapura: Phase I

Genealogical Table: Āḷupas of Udayapura: Phase I



Historical Introduction

Tuḷunāḍu roughly comprises the present district of South Kānarā in Karṇāṭaka and part of the Kasargode Taluk of Cannanore District in Kēraḷa. It was ruled by kings of the Āḷupa dynasty from c. the seventh to the beginning of the 15th century A.D. These rulers gave a distinct character to Tuḷunāḍu which followed a defined linguistic boundary. The language of Tuḷunāḍu — Tuḷu — is a Dravidian dialect showing greater affinity with Kannaḍa and the Koḍagu dialect of Coorg than to Tamiḷ or Telugu.



Tulunāḍu: Ālupa sites (Phases I and II)

Little is known of the history of Tuḷunāḍu prior to the rise of the Ālupas. In the Saṅgam age it was inhabited probably by a tribe known as Kōśar. A Kadamba line of rulers extended its sway over Tuḷunāḍu during the fourth and fifth centuries A.D. The Mahākūṭa inscription of Maṅgalēśa (A.D. 602) declares that the Calukya Kīrttivarmā I (c. A.D. 567-598) conquered the Ālukas or Ālupas; this points to the Ālupas as an independent power in the sixth century, bordering the Kadamba territory. We know nothing of the Ālupa contemporary of Kīrttivarmā. We do know that the Ālupas under Āluvarasa I (c. A.D. 650-680), ruled over the Kadamba country as vassals of the Calukya king Vikramāditya I (c. A.D. 654-681). The relation of the Ālupas with the Calukyas became still closer when Citravāhana I (c. A.D. 680-730) married the Calukya princess Kumkuma Mahādēvī, sister of the Calukya emperor Vijayāditya.

The Ālupas seem to have thrived largely under the shadow of one or another bigger power, and in the reign of Āluvarasa II (c. A.D. 730-765) they shifted their allegiance from the Calukyas of Bādāmi to the Pallavas of Kāñcīpuram. As a consequence, the Ālupas lost Kadamba territory, although they temporarily continued to retain their hold over Pombulcca (modern Humca in District Simoga). They lost and regained Pombulcca more than once before the rise of the Śāntaras as an independent power late in the ninth century A.D. The Ālupas surrendered the region to the Rāṣṭrakūṭas during the reign of Ālupa Citravāhana II (c. A.D. 765-800) who had to face a dynastic feud soon after his accession. Taking advantage of Citravāhana's preoccupation with the Rāṣṭrakūṭa army in the Pombulcca region, one Raṇasāgara staked his claim to the Ālupa throne, and this family did eventually succeed in overthrowing the branch represented by Citravāhana II and Śvētavāhana. In the reign of Mārammā, or Āluvarasa IV, the Ālupas had to line up with the Gaṅgas of Talkād against the Rāṣṭrakūṭas. The tide of Rāṣṭrakūṭa power under Kṛṣṇa II (c. A.D. 880-915), however, soon swept over Ālupa territory. After the death of Māramma, a veil of uncertainty descends on the history of the Ālupas for about a century. The influence of the Ālupas from the ninth century onwards continued to be confined to Tuḷu country, with Śāntaras as their eastern neighbours.

Ālupa inscriptions claim Pāṇḍyakula origin for the Ālupas. The symbol of the carp, an emblem used by the Pāṇḍyas as well, appears on the seal of the Ālupas from their single known charter, from Beḷmaṇṇu. The Ālupa rulers followed Śaivism; their capital city Udayapura (the modern Udiyāvara near Udipi) was then a most important religious centre. The ruined Sōmēśvara temple at Udiyāvara, on a hillock known as Śambhukal, is probably the earliest extant temple in Tuḷunāḍu. Inscriptions of Ālupa rulers are replete with references to Śaiva shrines, and it is likely that temple architecture in Tuḷunāḍu began some time in the first quarter of the eighth century. The Udiyāvara inscription of Āluvarasa II (c. A.D. 730-765), and one of Raṇasāgara (c. A.D. 765-805), mention the deity of the Sōmēśvara temple as Śambhukalladēva and Cambukalla-Bhaṭṭāraka, a name preserved even today. Before that, when Kadamba country was under their control, the Ālupas possibly had the famous Madhukēśvara temple built at Vanavāsī, much in the Calukya style and datable not before c. A.D. 700.

An interesting development in the religion of the Ālupa country is the worship of the Saptamātrkās and of Durgā-Mahīśāsūramardīnī. The Poḷali inscription, attributed to the reign of Citravāhana I (c. A.D. 680-730), states that the Ālupas were protected by the Saptamātrkās (as also were the Kadambas and the Calukyas). It may be assumed that the cult of the Saptamātrkās spread from Calukya country to Tuḷunāḍu. Their shrines were rectangular (as was also true in the Maitraka kingdom of Saurāṣṭra). Poḷali, for instance, has a rectangular shrine dedicated to Rājarājēśvarī; among several

gigantic stucco images in the shrine, one known as Bhadrakālī has jackal as vāhana, suggesting its identification with Cāmuṇḍā. The Vīrabhadra temple at Udiyāvara enshrines stucco figures of Kaumārī, Vaiṣṇavī, and Mahēśvarī, each with her characteristic lāñchana. Stone images of Saptamātrkāś noticed at places like Kōṭēśvara and Uḷḷāḷa, on the other hand, are without mounts. These images may be dated to the ninth century and are somewhat reminiscent of Nolamba sculpture, though the local tradition of rendering is clear. Stucco used for images may represent an earlier trend in Āḷupa country.

Images of Mahiṣāsūramardini from Tuḷunāḍu show Durgā uplifting the hind part of Mahiṣa by holding his tail, a form quite uncommon in South India. Some of these may be dated to the ninth century. Images of Kṛṣṇa, Viṣṇu, Skanda, and Sūrya are also known from this period.

The Āḷupa rulers followed a policy of religious tolerance. Kurṅkumadēvī, the Calukya consort of Citravāhana I, constructed a Jaina establishment of Purṅgigere, District Dharwar, at the request of her husband. It is, however, doubtful whether any Jaina foundation existed in Tuḷunāḍu during the rule of the early Āḷupas. Likewise, it is a debatable issue whether Buddhism in this period received any foothold here. A stone image of Buddha is reported from Muluru (Mūlapura in the inscription); slightly more tangible evidence for Buddhism exists in the subsequent phase.

Architectural Features

It is not easy to define an architectural style for Tuḷunāḍu, since the region seems to have been a meeting ground for divergent trends. Both laterite and granite have been used for construction; the tradition of building in sandstone found in the Calukya country had no impact due to the paucity of this material in the region. The majority of temples carry superstructures in the form of sloping roofs, but a few temples with typical Drāviḍa superstructures were built in the early phase.

Tuḷunāḍu shows a predominance of apsidal and rectangular groundplans; circular temples, which constitute a dominant type in Kēraḷa, are rarely seen. Square shrines are not uncommon. No less than 25 apsidal shrines are known from all periods. The earliest temple of Tuḷunāḍu, the temple at Śambhukallu, Udiyāvara, has an apsidal groundplan of an unusual type. It consists of an apsidal structure, enclosing a rectangular shrine that is apsidal internally. Its nearest parallel, if only the sanctum is taken into account, might be from the late Buddhist phase of Amarāvati or the Paraśurāmēśvara temple at Atirālā, Āndhradēśa. A temple with similar groundplan has been noticed at Murdheśvara near Bhaṭakaḷa, District North Kanara. It is likely that Kēraḷa derived the apsidal plan from Āndhra and Karṇāṭaka through Tuḷunāḍu, with its great concentration of such temples. Such apsidal shrines show no external division between sanctum and mukhamāṇḍapa.

A groundplan, found in Tuḷunāḍu, that stands completely apart from the Kēraḷa style has a closed mukhamāṇḍapa and a square sanctum forming a rectangle. Wall decoration is practically absent except for kuḍyastambhas and ghanadvāras. Rectangular shrines consisting of only a sanctum are also known; in most cases these are meant to house Saptamātrkā images. One of the earliest such temples is the Rājarājēśvarī temple at Poḷali having a tenth-century inscription on its lintel. Several sets of mātrkāś and a few rectangular shrines of the Muttaraiyar, Irrukuvel, and Cōḷa idioms in Tamilnāḍu indicate the general popularity of the cult. There is little evidence, however, that a rectangular plan for mātrkā shrines attained any popularity in Calukya territory.

Adhiṣṭhānas and columns show little variety in this phase. The Kapōtabandha adhiṣṭhāna frequently met with in Kēraḷa is uncommon in Tuḷunāḍu; it is noticed in the apsidal Mahāliṅgēśvara temple at Brahmāvaram, which may possibly date back to the late ninth century. In the kaṇṭha of the adhiṣṭhāna, dentils are preferred. Many temples, like the Rājarājēśvarī temple at Poḷali, have no adhiṣṭhāna in the real sense. Wherever adhiṣṭhānas occur, they are followed by vēdikā. Columns are undecorated, with octagonal "kaṭṭu" intervening between cubical "caduram" (caturasra).

Though the plastic art of Tuḷunāḍu assumed some distinctness, architectural trends, which adopted features of extraneous origin, are not ever fully consolidated. Temples with a square shrine and mukhamaṇḍapa forming a common rectangle, as well as apsidal shrines, may both be taken as typical of Tuḷunāḍu. Walls show no recessing, though both types carry sloping roofs to counteract the heavy rainfall in this region. The sarvatōbhadrā plan, so common in Kēraḷa, is rare in this and the succeeding phase in Tuḷunāḍu.

Udiyāvara, Prasanna-Sōmēśvara temple (Fig. 45)

The Prasanna-Sōmēśvara temple at Udiyāvara, of which only the adhiṣṭhāna is original, is located to the south of the Śambhuśailēśvara temple, both standing on a low hillock known locally as Śambhukal. This was one of the earliest Śaiva centres in Udiyāvara, and is mentioned in more than one Āḷupa record. This ruined apsidal temple faces east and measures 38 ft. 2 in. by 27 ft. 6 in. It houses a rectangular garbha, measuring 15 ft. 3 in. by 13 ft. 5 in., with an apsidal garbhagṛha 12 ft. by 9 ft. 3 in. (Fig. 45).

The temple and separate Nandi-maṇḍapa in front were originally enclosed by a colonnaded cloister, traces of which are now almost buried. The garbhagṛha enshrines a liṅga with octagonal shaft planted on a square pīṭha. The maṇḍapa is approached by a flight of steps with hastihasta-banisters bearing crudely executed tōraṇa design. Granite is used in the lowest course of the garbha, though most of the structure is built of laterite blocks. The Nandi-maṇḍapa (locally called Vāsaba or tirtha-maṇḍapa) is detached, like the namaskāra-maṇḍapa of Kēraḷa tradition.

This temple is referred to in Āḷupa inscriptions of the eighth century. The manner in which it is mentioned in the inscription of Āḷuvarasa II (c. A.D. 730-765) might suggest its existence even before his time. One of the two pilgrims' records on the rock near the temple is also ascribable to the eighth century. A date not later than c. A.D. 725 for the original building seems fairly reasonable.

Brahmāvara, Mahāliṅgēśvara temple (not illustrated)

This foundation is a large complex built on sāndhāra Gajaprṣṭa plan. The temple faces east and is considerably altered. Walls are laterite and relieved by kuḍyastambhas and śālā-śikhara. The adhiṣṭhāna, of granite, is partially buried; from what is visible, it is certain that it belonged to the Kapōtabandha class, having kumuda of the tripattā type. The channelled praṇāla with lipped end comes out of the kaṇṭha. This type of adhiṣṭhāna is also associated with the early apsidal shrines of Kēraḷa (dating back to about the tenth century). The Mahāliṅgēśvara has an apsidal garbhagṛha and mukhamaṇḍapa, both circumambulated by a pradakṣiṇāpatha. The pillared mahāmaṇḍapa and portico are later additions. Due to continual renovation, the lupās, kapōta, and decoration on the walls have lost their original character.

The vimāna is two-storeyed; both roofs have tiles on a wooden frame. The apsidal grīvā has a stylized hāra. Such apsidal shrines may refer to the Durga temple at Aihoḷe,

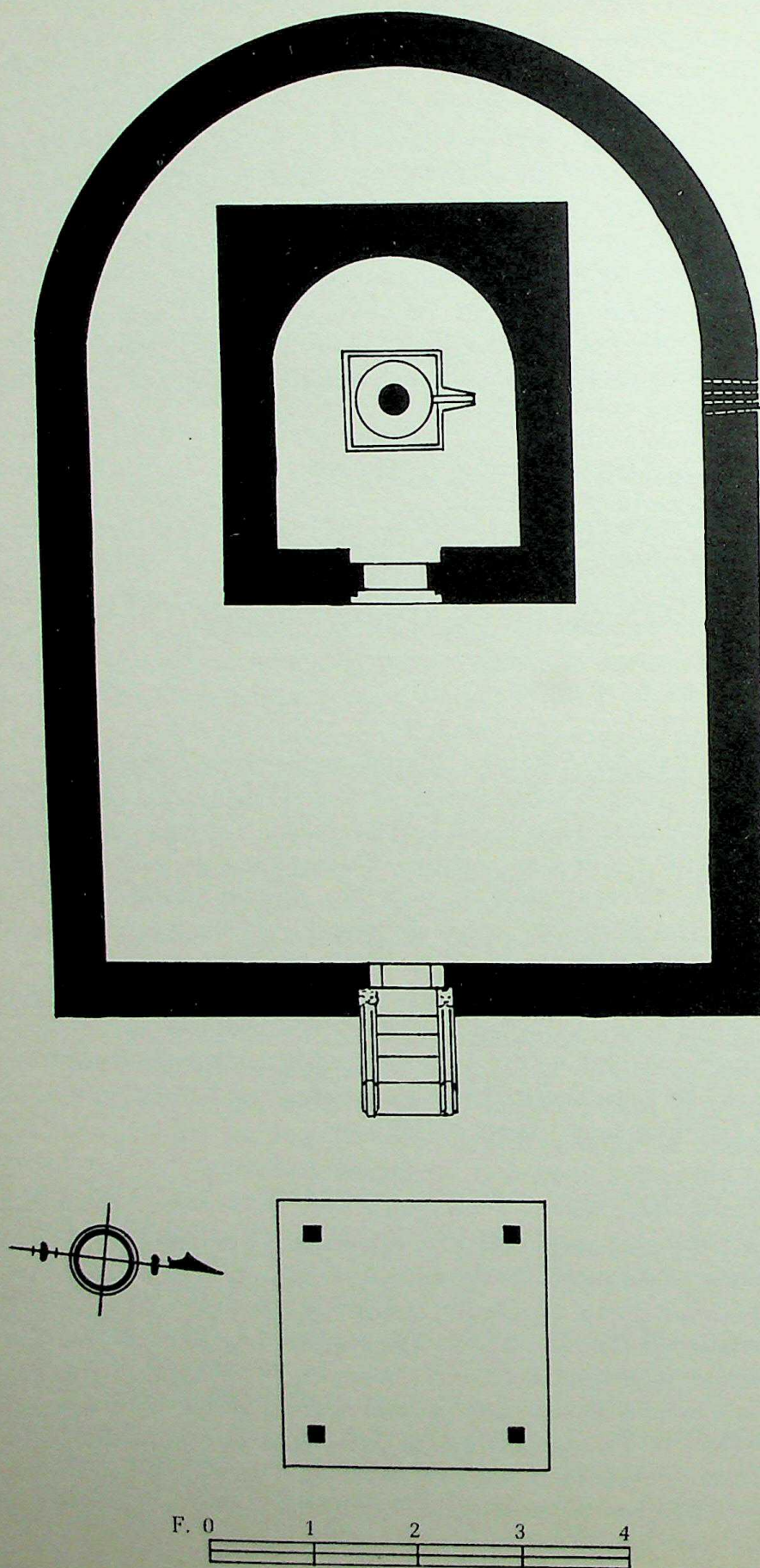


Fig. 45. Udiyāvara. Prasanna-Sōmēśvara temple, plan.

where a separate garbhagṛha inside an apsidal outer wall was first introduced. This form attained considerable popularity in Tuḷunāḍu and Kēraḷa.

The foundation of the Mahāliṅgēśvara temple at Brahmāvara may possibly be dated to c. A.D. 850-900.

Polali, Rājarājēśvarī temple (Plate 296)

Despite the fact that the granite Rājarājēśvarī temple at Polali has been thoroughly refurbished, its older features still are clearly discernible. In its original plan it possibly was a rectangular shrine, with an entrance to the east. At present it is a two-storeyed structure, having a śukanāsa projecting in front and roofs covered with copper sheets. There are at present two circumambulatory passages, similar to those for the Varāhasvāmī temple at Maravantē and the Vīrabhadra temple at Udiyāvara. This is a later feature, incorporated in the Rājarājēśvarī temple probably in a period of subsequent renovation. No structure shows adhiṣṭhāna, not even the small Durgā-Paramēśvarī shrine. (In point of fact no rectangular shrine in Tuḷunāḍu has an adhiṣṭhāna in a true sense.)

The stucco images inside the garbhagṛha are much later than the structure. The central figure is Rājarājēśvarī with peacock as mount. To her left is Kārttikēya with peacock; to the north is Bhadrakālī with jackal. Figures of Brahmā, Gaṇēśa, and Vīrabhadra are also seen in the garbhagṛha. That the present structure was built in the 13th century A.D. can be adduced from a Kannaḍa inscription on the lintel recording that the temple was built by one Vāsudēvaṇ. Two inscriptions in the temple-precinct have been ascribed to the tenth century, and an inscription in seventh-eighth century characters that refers to the Seven Mothers as protectors of the Āḷupas may indicate the existence of an earlier structure. This is supported by the presence of a Mahiṣāsura-mardinī image of about the ninth century in the Durgā-Paramēśvarī shrine (Plate 296). This evidence might seem to demonstrate that the temple-site at Polali dates back at least to the eighth century A.D., though the earliest structural vestiges are only datable to c. A.D. 900.

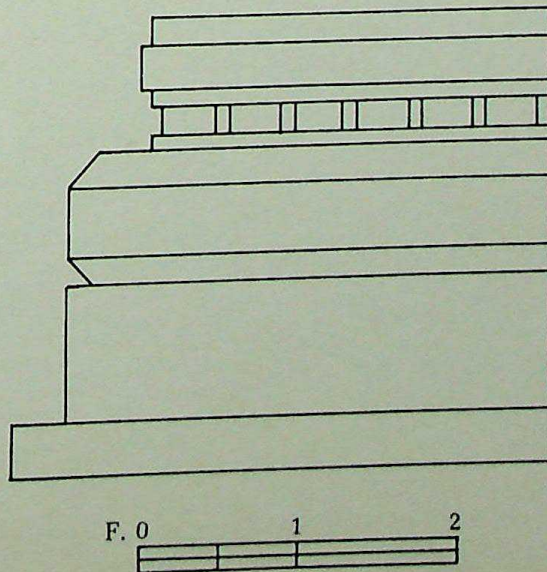


Fig. 46. Bārakūru. Mahāliṅgēśvara temple, Pādabandha adhiṣṭhāna.

Bārakūru, Mahāliṅgēśvara temple, Pañcaliṅgēśvara complex (Fig. 46)

This east-facing, *ēkatala*, *nirandhāra* *vimāna* is constructed entirely of laterite. A four-pillared *mukhamāṇḍapa* forms a rectangle with the shrine. A detached *maṇḍapa* without any Nandi image stands in front. The only feature distinguishing the two structures is the presence of *ghanadvāras* in the *vimāna*.

The laterite *Pādabandha adhiṣṭhāna* (Fig. 46) has no projections and consists of *upāna*, *jagatī*, *tripaṭṭa-kumuda*, *kaṇṭha* with *galapādas*, and *paṭṭikā*; the *vēdikā* above also possesses *galapādas*. A slenderly faceted granite *praṇāla* with an open channel projects from the *kaṇṭha* of the *adhiṣṭhāna*. The walls have *kuḍyastambhas* besides *ghanadvāras*. Traces of *hamsamālā* and *kapōta* are the only surviving members of the *prastara*. The present structure is covered with tiled roofs.

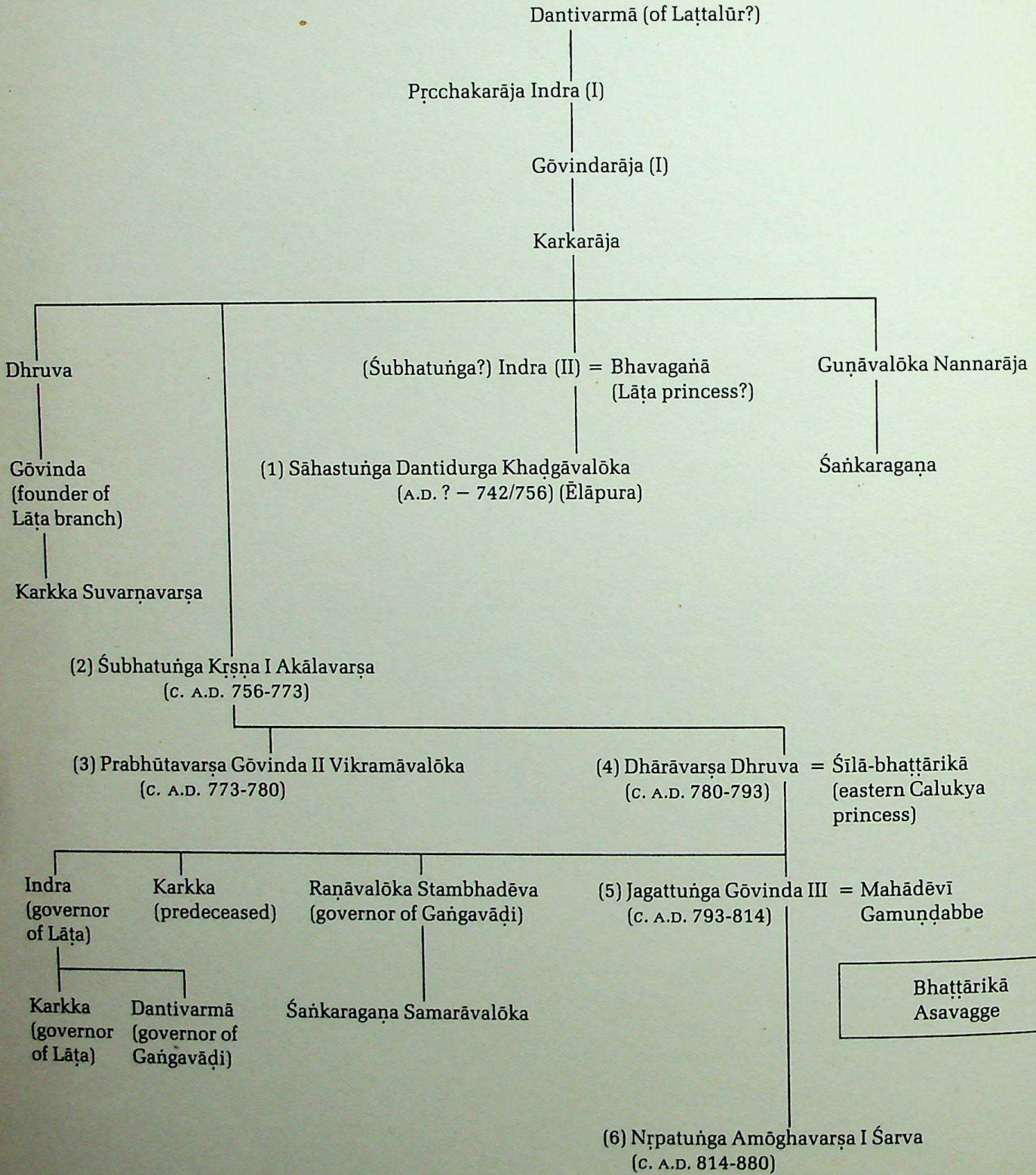
The temple can stylistically be dated to the ninth century; the adjacent apsidal shrine, however, may fall in a subsequent phase. Fine sculptures of *Sūrya*, *Skanda*, and other deities found here may also be ascribed to the ninth century. The earliest inscriptions from this temple date to A.D. 1140 and 1155 and belong to the reign of Kavi *Āḷupendra* (c. A.D. 1110-1160) and call the deity *Mārkaṇḍēśvara*.

H. Sarkar

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Genealogical Table: Rāṣṭrakūṭas of Maḷkhēḍ, Phase I



Later Kaṇṇāṭa style, c. A.D. 750-880

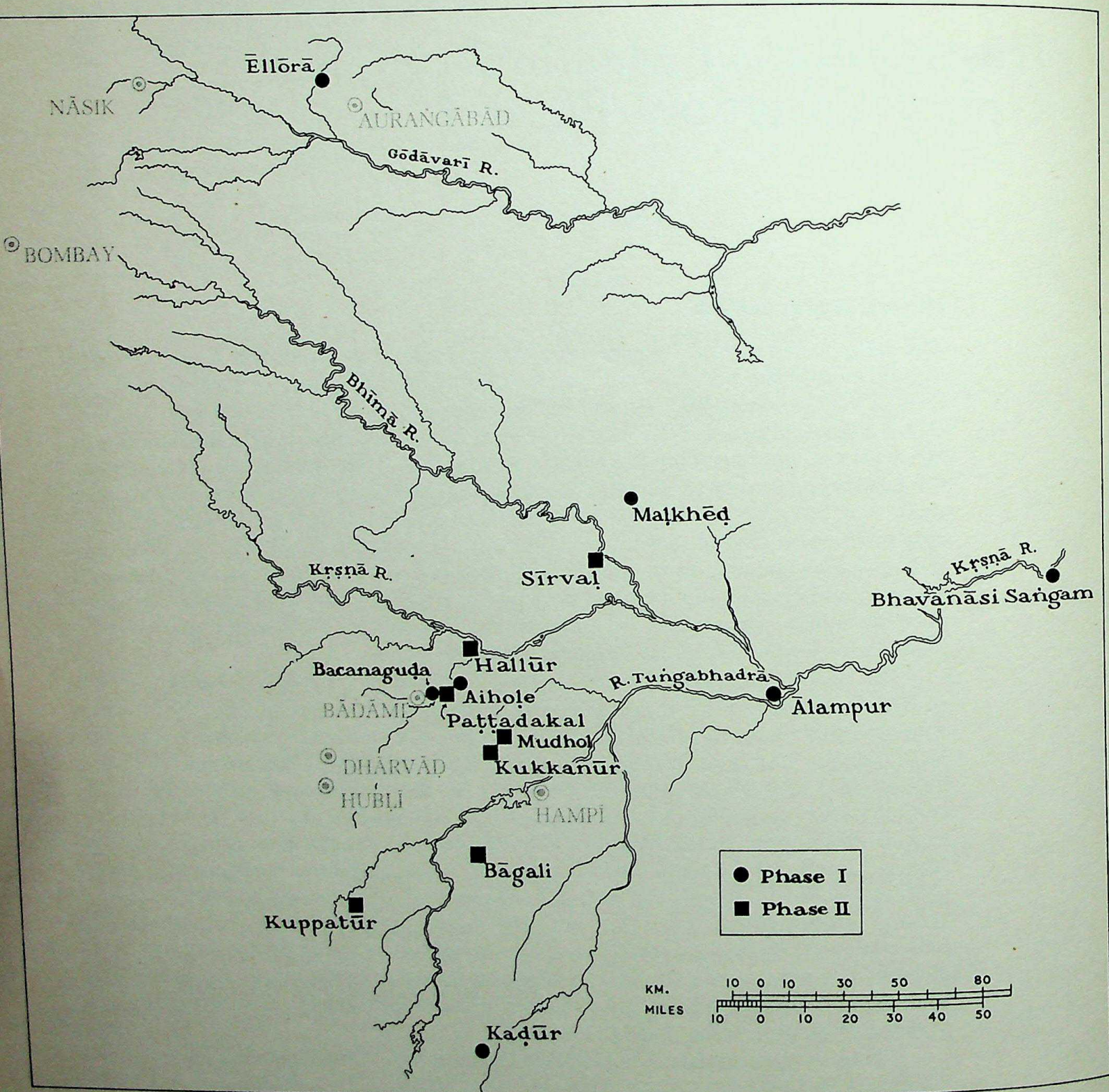
Rāṣṭrakūṭas of Maḷkhēḍ: Upper Variation, Phase I

Historical Introduction

The Rāṣṭrakūṭas of Dakṣiṇāpatha and Kaṇṇāṭa were the greatest of India's imperial dynasties after the Mauryas and Guptas. Their predecessors in the Deccan, the Calukyas of Vātāpī, whom they vanquished and supplanted, had founded a great kingdom, vaster than any before their times in South India. However, while Pulakēśi II (A.D. 609-642) had not been able to progress beyond the Narmadā in North India owing to the powerful presence of Harṣavardhana of Kānyakubja, the Rāṣṭrakūṭas under Gōvin-da III (A.D. 794-814) reached both Kanauj and the sacred Gaṅgā and brought considerable territory in central and lower western India under their control. Matching their political achievements were ones in the spheres of religion, literature, and, above all, art and architecture. The architectural style developed under their aegis vies with — even in certain aspects excels — that of the Pallavas of Toṇḍaināḍu, and in some instances eclipses that of the Calukyas of Vātāpī.

The original home of the Rāṣṭrakūṭas, the location of their capital before they shifted the imperial seat to Maḷkhēḍ, in northeastern Kaṇṇāṭa, in the early years of Amōghavarṣa I (A.D. 814-878), and their provincial affiliation — whether Kaṇṇaḍigās or Marāṭhās — are questions still not satisfactorily answered. Current scholarship in Maharashtra favours a Maharashtrian origin for the dynasty and locates their early capital in the present Marāṭhī-speaking area of Maharashtra at either Ēllōrā (Ēlāpura) or Mōrkhiṇḍa near Nasik. Vidarbha scholars seek to identify the capital with Mārakaṇḍā of medieval Vidarbha, and the temple of Mārakaṇḍēśvara there as a foundation of Gōvin-da III (the temple, in fact, is in the general Dāhala style of the Haihayas of Tripurī and stylistically dates from the latter half of the 11th century A.D.). Scholarship in Karnataka is inclined to take Lātūr (Laṭṭalūr) as their place of origin. Mōrkhiṇḍi as a place of the same name situated in northern Kaṇṇāṭa territory, and the Rāṣṭrakūṭas linguistically as Kaṇṇaḍigās. K.V. Ramesh recently has advanced a hypothesis that they could be from some place in Gujarat.

Whatever their origin, it is probable that the Rāṣṭrakūṭas initially settled in the Ēlāpura area. Gōvin-da, who possibly was a feudatory of the Kalacuri king Budharāja and whom Pulakēśi II at the beginning of his career won over to his side by granting him a fief (c. A.D. 611), was seemingly the progenitor of this Rāṣṭrakūṭa dynasty. The lower part of the Kalacuri kingdom (which included Ēlāpura and portions of Marāṭhā-vāḍā) was possibly part of the fief Gōvin-da enjoyed. The repetition of the appellation "Gōvin-da" throughout the Rāṣṭrakūṭa dynasty follows, presumably, this original



Kaṇṇāṭadēśa, Mahārāṣṭra, and Vēṅgīdēśa: Rāṣṭrakūṭa sites (Phases I and II)

dynast. Up to c. A.D. 752, however, the Rāṣṭrakūṭas remained loyal to their Calukya masters.

The initial years of Dantidurga's career are as yet not fully clear. He is presumed to have been reigning from c. A.D. 733 (or A.D. 715). He is also supposed to have collaborated with the Calukya Pulakēśi of Lāṭa in repulsing the Arab invasion of Nāgasarikā (Navasārī) in southern Gujarat in A.D. 738 and to have assisted Vikramāditya II's campaign against the Pallavas in A.D. 743. His first independent conquests were Nāndipurī in Lāṭadēśa and areas of Mālava and Vidarbha. His growing strength and defiance of Calukya power resulted in a military conflict in which he succeeded in vanquishing Kīrttivarmā II; by A.D. 753 he had assumed sovereign titles. He converted one of the Buddhist caves at Ēllōrā (cave no. 15) into a brahmanical place of worship.

His uncle Kṛṣṇa I, who succeeded him in A.D. 757, completely wiped out imperial Calukya power in Kārṇāṭaka; next he defeated the Gaṅgas and annexed their territory, took the prince Śivamāra captive, sent an expedition to Vēṅgī under the crown prince Gōvinda, and subdued the Eastern Calukya king Viṣṇuvardhana IV who gave his daughter Śilā-bhaṭṭārikā in marriage to Dhurva, the younger brother of Gōvinda. Kṛṣṇa I was responsible for the excavation of the great Kailāsa temple at Ēllōrā.

In c. A.D. 773, Gōvinda succeeded Kṛṣṇa but proved to be wayward and weak. His brother Dhurva, who had been appointed regent, succeeded in capturing power; he next defeated the helpers of his brother — Gaṅga Śrīpuruṣa, Pallava Dantivarmā, and even the Eastern Calukya Viṣṇuvardhana IV. Next he set his eyes on Kānyakubja: the city was then a bone of contention between Pratihāra Vatsarāja and the Pāla monarch Dharmapāla. Dhurva occupied Mālava, proceeded to Jhāṅsī and defeated Vatsarāja who fled to Rajasthan; he next defeated Dharmapāla who ran back to his home territory in Ber gal. The Rāṣṭrakūṭa empire thus reached the climax of its power before the end of Dhurva's career. In his lifetime his elder son Stambha (Khamba) was appointed governor of Gaṅgavāḍi. He had selected his other, and younger, son Gōvinda (II) for succession, in whose favour he abdicated the throne.

After some time, Stambha opposed his brother but, along with his allies Gaṅga Śivamāra and Pallava Dantivarmā, was eventually defeated. In North India, Kānyakubja once again became the centre of a dispute between the Pratihāras and the Pālas. Nāgabhaṭṭa II defeated Dharmapāla and his nominee Cakrāyudha. Gōvinda III then proceeded northward where he defeated Nāgabhaṭṭa, who escaped to Rajasthan; Dharmapāla sued for peace. Gōvinda also brought large portions of Gujarat, Malwa, and eastern Madhya Pradesh under his power.

Amōghavarṣa I, who ascended the throne in c. A.D. 814 when he was still a boy of 13 years, faced many troubles, through all of which his father's cousin, Karkka, of the Lāṭa branch, stood by him. Amōghavarṣa, his feudatories, and other subjugated powers struggled for many years. The successors of Karkka (Dhurva and Akālavarṣa) eventually revolted against him, and Dēvapāla, the successor of Dharmapāla, once defeated him. Only with difficulty could he contain the Pratihāra king, Mihirabhōja, who by then ruled from Kānyakubja. His relations with the Eastern Calukyas were also far from cordial, and successive defeats and victories went on for many years until Calukya Vijayāditya II, with the help of his general Pāṇḍuraṅga, re-established Calukya power in Vēṅgī. Amōghavarṣa managed good relations with the Gaṅgas and Pallavas by giving his daughters in marriage to Gaṅga Būtuga and Pallava Nandivarmā. Although not a military leader like Dhurva or Gōvinda II, Amōghavarṣa managed to retain the larger part of his nuclear kingdom of lower Mahārāṣṭra and Kārṇāṭa. He was a pious king, and in the years after A.D. 860 he was more and more inclined to practicing the tenets of Jainism.

Among brahmanical sects, Śaivism dominated; Dantidurga and Kṛṣṇa I were its great patrons, and the Brahmanical sculptures in the Daśāvatāra cave and in the Kailāsa-temple ensemble at Ēllōrā were the result of this patronage.

Jainism also flourished. The Digambara divine and dialectician Akalaṅkadēva (c. A.D. 720-780), the author of *Tattvārtha-rāja-vārtika* (a commentary on the Digambara adaptation of the *Tattvārtha-sūtra* of the Śvetāmbara pontiff Vācaka Umāsvāti of Ucchairnāgara-śākhā), the *Siddhiviniścaya*, the *Laghīyastrayī*, the *Aṣṭaśati* (a commentary on the *Dēvāgama-stōtra* ōlim *Āptamimāṃsā* of Samantabhadra c. seventh century A.D.), and several other works on Jaina epistemology and logic, had challenged the vādis in a dialectic disputation at the court of Sāhasatuṅga (Dantidurga) some time around the middle of the eighth century A.D. Rāṣṭrakūṭa Śubhatuṅga Indra (who may be identified either with the father of Dantidurga or the son of Dhurva, governor of Lāṭa) had founded Śubhatuṅga-vasatī in Vāṭagrāmapura or Vāṭanagara (modern Vāḍnēr in Nasik District) wherein lived two of the greatest Jaina scholars of the time, Svāmī Vīrasēna of Pañcastūpānavaya and his worthy disciple Jinasēna. Vīrasēna had begun his voluminous commentary (72,000 verses) on the *Ṣaṭkhaṇḍāgama* of Puṣpa-danta and Bhūtabali (c. late fifth-early sixth century A.D.) in the time of Jagattuṅga (Gōvinda II) and completed it in A.D. 817 in the time of Nṛpatuṅga Amōghavarṣa I, christening it "Dhavalā" either after the title "Tribhuvana-dhavalā" of Gōvinda II or "Atiśaya-dhavalā," one of the epithets of Amōghavarṣa. Earlier, Jinasēna wrote his famous *Pārśvābhudaya-kāvya* (referred to in the Jaina *Harivaṃśa-purāṇa* of Jinasēna of A.D. 784). In A.D. 837/8 he completed the commentary *Jayadhavalā* of Vīrasēna on the *Kaṣāya-pāhuḍa-sutta* (Skt. *Kaṣāya-Prābhṛta-sūtra*) inclusive of the earlier commentary of the Yāpanīya saint Yati Vṛṣabha (c. third-fourth century A.D.). In this effort Jinasēna added 40,000 verses to his preceptor's 20,000. Jinasēna wrote the first part of the *Mahāpurāṇa*, the "Ādipurāṇa"; when it had progressed to 10,380 verses, Jinasēna passed away. His disciple Gaṇabhadra added 1,620 verses to the first part and also wrote out the second part called the "Uttara-purāṇa" comprising about 9,500 verses, completing it by the mid-ninth century A.D. Gaṇabhadra also wrote a philosophical poem called the *Ātmānuśāsana* (279 verses).

The Yāpanīya sect also produced great works and learned pontiffs of no mean eminence. Pālyakīrtti Śākaṭāyana wrote his famous grammar *Śākaṭāyana* along with its commentary *Amōgha-vṛtti* in the time of Amōghavarṣa I; Mahāvīracārya wrote his famous mathematical treatise, the *Gaṇitasārasaṃgraha*, also in the time of Amōghavarṣa.

Amōghavarṣa had heavy leanings toward Jainism. Ācārya Jinasēna was his preceptor and Gaṇabhadra was appointed as his son Kṛṣṇa I's instructor. The Amōghavasatī at Candanāpurī-pattana (Candanapurī in Nasik District, referred to in the copper plate charter from Vazirkhēḍ of Kṛṣṇa II dated A.D. 913), may have been founded by Amōghavarṣa. Amōghavarṣa's successors also continued patronage to Jainism. He is also credited with a work, *Kavirāja-mārga*, on Kannāḍa poetics.

Jaina temples also received support from Rāṣṭrakūṭa royalty. Prince Raṇāvalōka Sauca Kambhadēva donated the village Pēruvvadiyūr, in A.D. 802, to the Jaina temple founded by Mahāsāmanta Śrīvijaya in Mānyapura (Maṇṇē) in Gaṅgavāḍi by the command of his (elder brother and sovereign) Gōvindarāja Prabhūtavarṣa; Kambhadēva donated the village Vadanōguppē in A.D. 808 to Vardhamāna-guru of Kōṇḍakuṇḍānavaya for the Vijaya-vasatī of Talavanapura (Talakāḍu), also in Gaṅgavāḍi; Gōvindarāja himself donated the village Jālamaṅgala in A.D. 813 to the pontiff Arkakīrtti of the Yāpanīya Saṅgha for the Jaina temple in Śilāgrāma; and Amōghavarṣa I gave a grant of land for the Nāgula-basadi to Ācārya Nāganandi in A.D. 860.

Architectural Features

Claims for the greatness of Rāṣṭrakūṭa architecture have largely been based on the merits of the great Kailāsa temple at Ēllōrā. Notwithstanding the overwhelming presence of the Kailāsa, our knowledge of the Drāviḍa style under Rāṣṭrakūṭa patronage seems incomplete for want of sufficient knowledge of other edifices raised during their rule (those that are mentioned in the inscriptions are mostly lost). Much confusion also exists about the origin of the Kailāsa temple's style, which often, erroneously, has been looked upon as a direct product of the Calukya style at Paṭṭadakal (of which the Virūpākṣa temple is the most eloquent representative). While some elements and ideas in the Kailāsa (and in the style of the Rāṣṭrakūṭa period) owe something to the preceding Calukya style, the Rāṣṭrakūṭas had at Ēlāpura an inheritance of post-Vākāṭaka styles in the Maurya-Kalacuri complex of monuments there to which Dantidurga and Kṛṣṇa I's forefathers were witness. Whatever the Rāṣṭrakūṭas got by their conquest of Kaṛṇāṭadēśa was, as a result, modified, enriched, and invigorated. (Rāṣṭrakūṭa style may also have owed something to the style of Gaṅgavāḍi of that period, now lost, without the intermediary of which some of the Toṇḍainādu ideals found in early Rāṣṭrakūṭa architecture would not be likely to exist.) Some influence of Kaṛṇāṭa is seen in the iconography and style of the Śiva figures on the Kailāsa temple and in some of the narrative episodes and scenes. In architecture, at Ēllōrā in any case, only a few such elements can be traced back directly to Calukya conventions. Some of these elements were applied in a fresh context, show a deeper intensity, and receive greater emphasis than do their Calukya parallels. These features were occasionally combined with indigenous decorative motifs and were thoroughly absorbed, creating a distinctive style that is authentically "Rāṣṭrakūṭa." Architectural form — both compositional and expressive elements — betray a degree of cohesion, typological clarity, conceptual independence, and aesthetic validity rarely conceded to Rāṣṭrakūṭa architecture.

The earliest edifices of the Rāṣṭrakūṭas are found in their Ēlāpura homeland. After their imperial status was firmly established, and after they had shifted their capital to Mānyakhēṭaka, the Rāṣṭrakūṭa style spread also to Calukya territories, both eastern and western. Since both these territories had long established regional traditions, resistance was offered, and continued to be offered, to the Rāṣṭrakūṭa style; some of its elements, particularly pillar types and some doorway details, ultimately triumphed and were taken in. The Rāṣṭrakūṭas did not directly rule the vast territory they had conquered; some of their vassal chieftains were thoroughbred Kaṛṇāṭadēśa, fully imbued with the spirit and culture of Kaṛṇāṭadēśa. The buildings raised during the Rāṣṭrakūṭa hegemony in their territories, therefore, show many surviving and thriving local elements of the Calukya period. A compromise had to be struck between fresh Rāṣṭrakūṭa elements, ideals, and motifs, and the persisting local traditions. The purest and the most authentic Rāṣṭrakūṭa style, therefore, is met at no place but Ēllōrā, yet certain architectural generalities and common denominators for Kaṛṇāṭa and adjoining western Āndhradēśa of that period can be defined.

While the Kailāsa temple employs an upapīṭha, it is a rare feature in Rāṣṭrakūṭa buildings. For the adhiṣṭhāna, Kapōtabandha was preferred, with or without obligations to Pratibandha. (Vyālamālā was sometimes discarded; even the kapōta has been dropped in the Kailāsa complex.) While tripattā kumuda was known and occasionally used, vṛtta type was preferred in Rāṣṭrakūṭa buildings. Padma often tended to be steep and less sinuous than before. Brahmakānta pilasters were broader than the Calukya type (at least at the Kailāsa) and were in a few instances more fully ornamented (with vertical bands as well).

The walls have dēvakōṣṭhas, and tōraṇas were sometimes applied; these, unlike the Calukya type, appear not only on the bhadra-kōṣṭha but also sometimes on the karṇakōṣṭhas. For recesses between the aṅgas, pañjarakōṣṭhas (with or without images) play a significant role. As in Calukya buildings, no settled pattern for alaṁkāra-dēvatās is noticeable. Vaiṣṇava images often appear together with Śiva on a Śaivite shrine. In a single instance of the ninth century (Bhavanāsi Saṅgam), Dikpāla images appear on the karṇas. Narratives from the epics and Purāṇas freely appear in different associations, though they became scarcer as time advanced. Beneath the prastara's kapōta, the carving of bhūtamālā or haṁsamālā, the latter akin more to Toṇḍaināḍu (Pallava) type than to that of Karṇāṭa-Calukya, was the rule. The vyālamālā above the kapōta sometimes included other figures also, a tendency that becomes more pronounced in Phase II. The hāra, karṇakūṭas, and bhadraśālās, in their generalities of shape and decoration, follow conventions already set for Dravidian architecture in Tamiḷnāḍu and Karṇāṭadēśa of the Calukya period (Phase II).

The vēdī and grīvā, at least in Ēllōrā examples, are loftier than are Karṇāṭa parallels, though in the provinces Calukya norms prevailed. The Viṣṇucchanda śikhara, unemployed by the Calukyas but favoured in Pallava-Pāṇḍya territories, was used at Ēllōrā, though Bramacchanda, sometimes with a karṇa-phālanā, was also employed. (Rudracchanda, as in the early Calukya period, was not favoured.) The prati-corners either showed vṛṣa or bhūtanāyaka figures as in Toṇḍaināḍu. The antarāla supports a śukanāsa, as in Calukya buildings of the Paṭṭadakal phase; details, however, differ. The gūḍhamāṇḍapa externally somewhat resembles the Calukya māṇḍapa of Phase II, even showing some jālas typical of Paṭṭadakal temples, and is likewise joined to the vimāna by kapilī-walls. For semi-open halls and hall-temples, the Rāṣṭrakūṭas employed a wide variety of mattavāraṇa and vēdikā types. At least three new orders of pillar types were evolved at Ēllōrā, and one of them — unfluted Rudrakānta with a cube below the laṣuna — became a standard for Rāṣṭrakūṭa buildings of later times.

In the interior, the Rāṣṭrakūṭa style introduced several new features. The tiresome and archaic clerestory arrangement of the nave was given up. The ornate figural ceilings of Calukya specification were de-emphasized. A large, full-blown, central lotus, of considerable beauty and effectiveness, was used instead, differing from that found in the Calukya caves. Rāṣṭrakūṭa interiors, with their wonderful columns and single-lotus ceiling, look very chaste and dignified. In Karṇāṭa, however, the Calukya taste for richly decorated ceilings as well as some of the earlier pillar-forms lingered. Rāṣṭrakūṭa doorframes show large nidhi, pūrṇaghaṭa, and sometimes elephant-figures at the pēdyā section. While śākhā-order largely remained the same as in Calukya buildings, the vidyādhari type was introduced and often was favoured. Lakṣmī did not lose her tutelary position in brahmanical Rāṣṭrakūṭa temples, though in Jaina temples Jina images often took her place.

The external roofs of temple-halls at Ēllōrā show a huge padmacchatra with four circling lion-figures, a feature unknown in Calukya tradition. Hāra continues to be used as in Calukya temples though the shapes and detailing differ. The śālā-śikhara, used for the gōpura-pratōlī at Ēllōrā, is not met in Karṇāṭa but is found in Pallava territory. Rāṣṭrakūṭa free-standing "dhvajās" and "mānastambhas" differ in character and in formal as well as decorative detail from known early Karṇāṭa examples.

Ēllōrā, Daśāvatāra cave (no. 15), āsthāna-māṇḍapa (not illustrated)

The only architectural work surviving that probably was sponsored by Dantidurga is the āsthāna-māṇḍapa in front of this great two-storied cave, where the deep upper hall

contains Śaivite panels on the north and Vaiṣṇavite ones on the south. Originally, this was a Buddhist cave, the last of three great excavations (nos. 12, 13, and 15) that differ from earlier Mahāyāna caves (cave nos. 4-10) in plan and probably represent a different sect. Its Buddhist affiliation is indicated by the presence of small Buddha figures in the carving of the dwarf parapet-pillars of the upper storey (a figure of Tārā also appears). A figure of Tārā has also been allowed to remain, as if Pārvatī, in the expanded panel of Andhakavadha-Śiva on the north side.

Other panels on the north side, in a few cases, also retain earlier figures, such as cāmara-bearers. The large panels of Sarasvatī and Abhiṣeka-Lakṣmī flanking the garbhagrha are in an early style, retained probably during the brahmanical impositions of Dantidurga's time. These brahmanical panels are unsurpassed by any subsequent Rāṣṭrakūṭa figural carving; what circumstances caused their imposition is a matter only of guesswork.

The āsthāna-maṇḍapa in front of the cave bears Dantidurga's inscription; it is primarily in Kaṇṇaṭṭa-Nāgara style.

Ēllōrā, Kailāsa temple (Figs. 47-50; Plates 297-342)

In many ways the Kailāsa temple at Ēllōrā is the most remarkable of all the known Drāviḍian buildings, monolithic or structural. It reflects some features of both the early Pallava and the later phase of Calukya building at Paṭṭadakal. It surpasses both in terms of conception, scale, grandeur, and ornament. It is not only the largest Rāṣṭrakūṭa edifice, but also the biggest monolithic temple in India. The designing architect, as the Baroda plates of Rāṣṭrakūṭa Suvarṇavarṣa Karka II dated s. 734/A.D. 812 mentions, was so astonished to see his creation that he exclaimed "Oh did I make it?" The 17th-century Śvētāmbara Jaina pilgrim, Śilavijaya of Tapā-gaccha, refers to it "as though the creation of Viśvakarmā himself."

The Kailāsa temple was the result of the munificence of Rāṣṭrakūṭa Kṛṣṇa I (A.D. 756-773) and was named after him as Kṛṣṇēśvara (or Kaṇṇēśvara following the Prākṛta version of his name). Whether plans for it were already afoot in Dantidurga's time cannot be determined. The style of carving for the main complex is uniform; and although one may notice small differences in the individual styles of artists (and idioms), there is no justification for saying that it took decades to complete the work. The Baroda plates (A.D. 812/13), as demonstrated by Dhavalekar, already refer to it as a completed temple. Other excavations to the back, sides, and front of the temple are posterior and range in date from the last quarter of the eighth to the middle of the ninth century A.D.

The principal, west-facing, Kailāsa temple (Plate 297) was produced by sinking two parallel trenches (over 270 ft.) on the sloping hill-escarpment on the north and south, a third one on the east (150 ft. long, 107 ft. deep), leaving a central mass to be chiselled into the grand, ingeniously planned, temple (Fig. 47). The complex consists of the main vimāna, with its gūḍhamāṇḍapa and mukhacatuṣkī surrounded by an aṣṭa-parivārālaya and prākāra, with a gōpura in the centre to the west (Fig. 47). The main vimāna and adjuncts are placed on a lofty upapīṭha. The eighth parivāra-shrine, the Nandi-māṇḍapa, is separate, but likewise stands on a high upapīṭha linked through a bridge to the mukhacatuṣkī of the gūḍhamāṇḍapa (Fig. 49). Access to the mukhacatuṣkī is provided by opposed flights of steps, each with a west-facing, gōpura-like entrance, at the northern and southern extremities of the west face of the upapīṭha (Fig. 49; Plate 303). The western gōpura also has an upper storey connected by a bridge to the Nandi-māṇḍapa (Figs. 48-49; Plate 299).

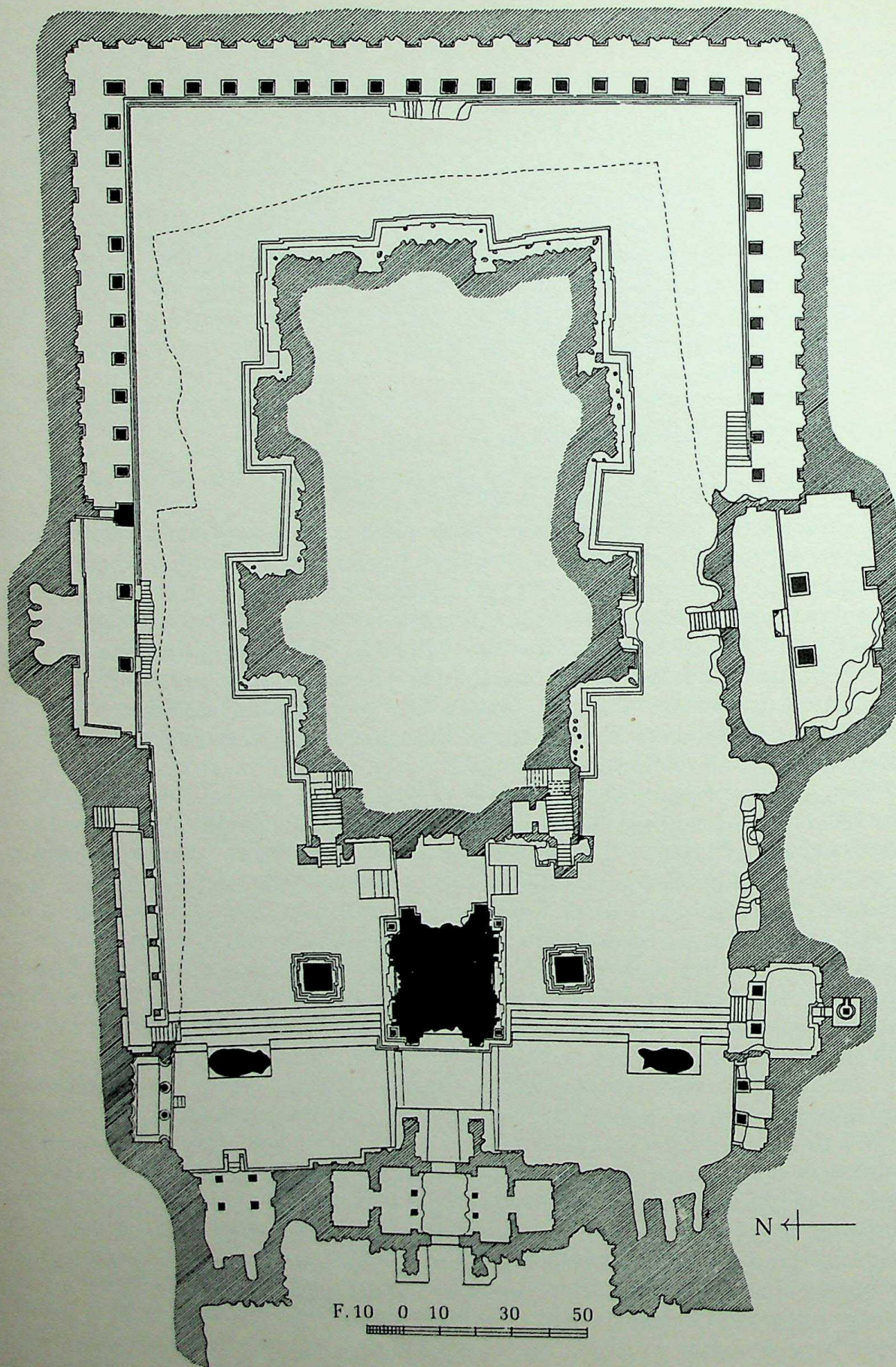


Fig. 47. Ēllōrā. Kailāsa temple, plan, lower section. (After Burgess.)

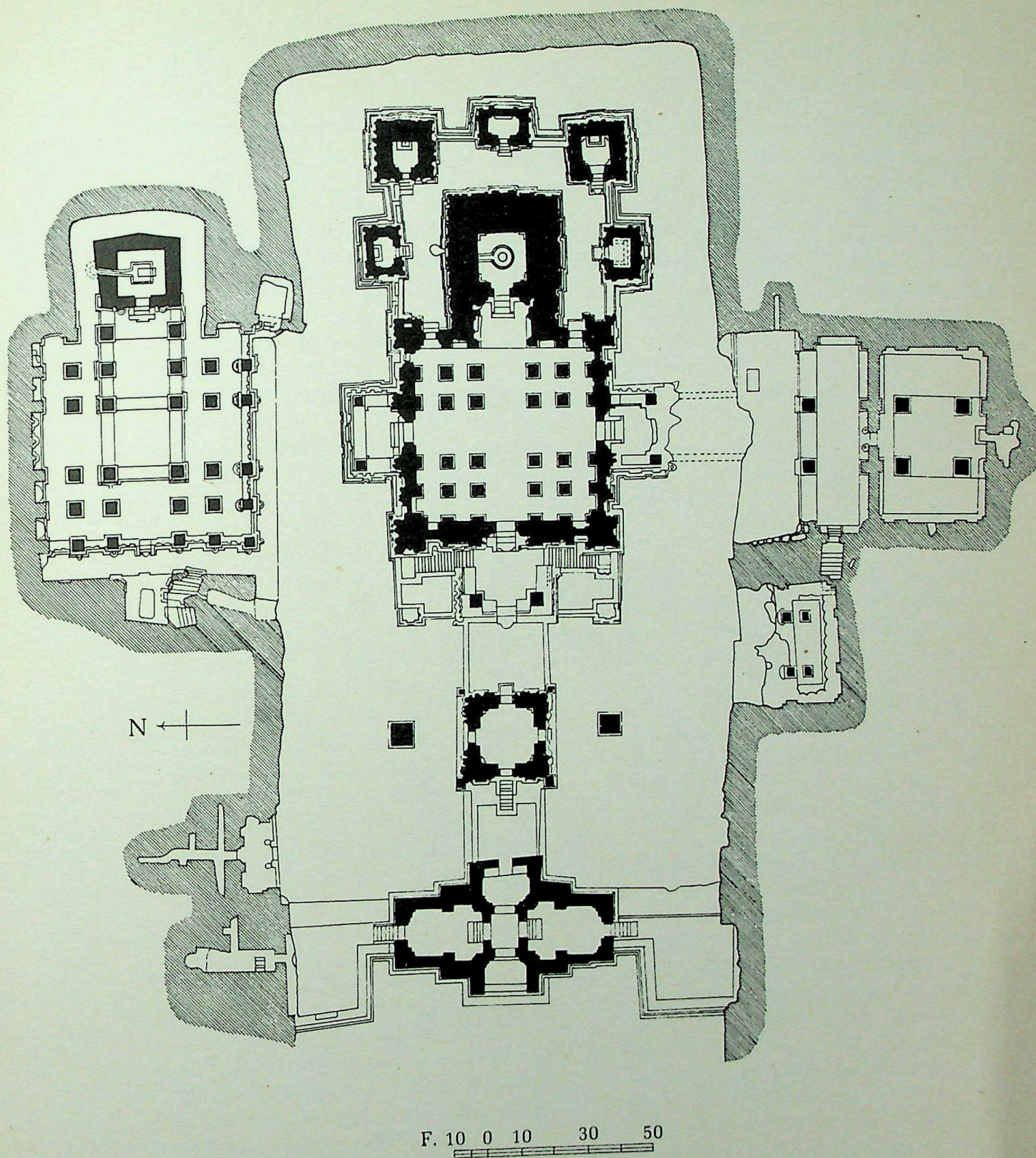


Fig. 48. Ēllōrā. Kailāsa temple, plan, upper section. (After Burgess.)

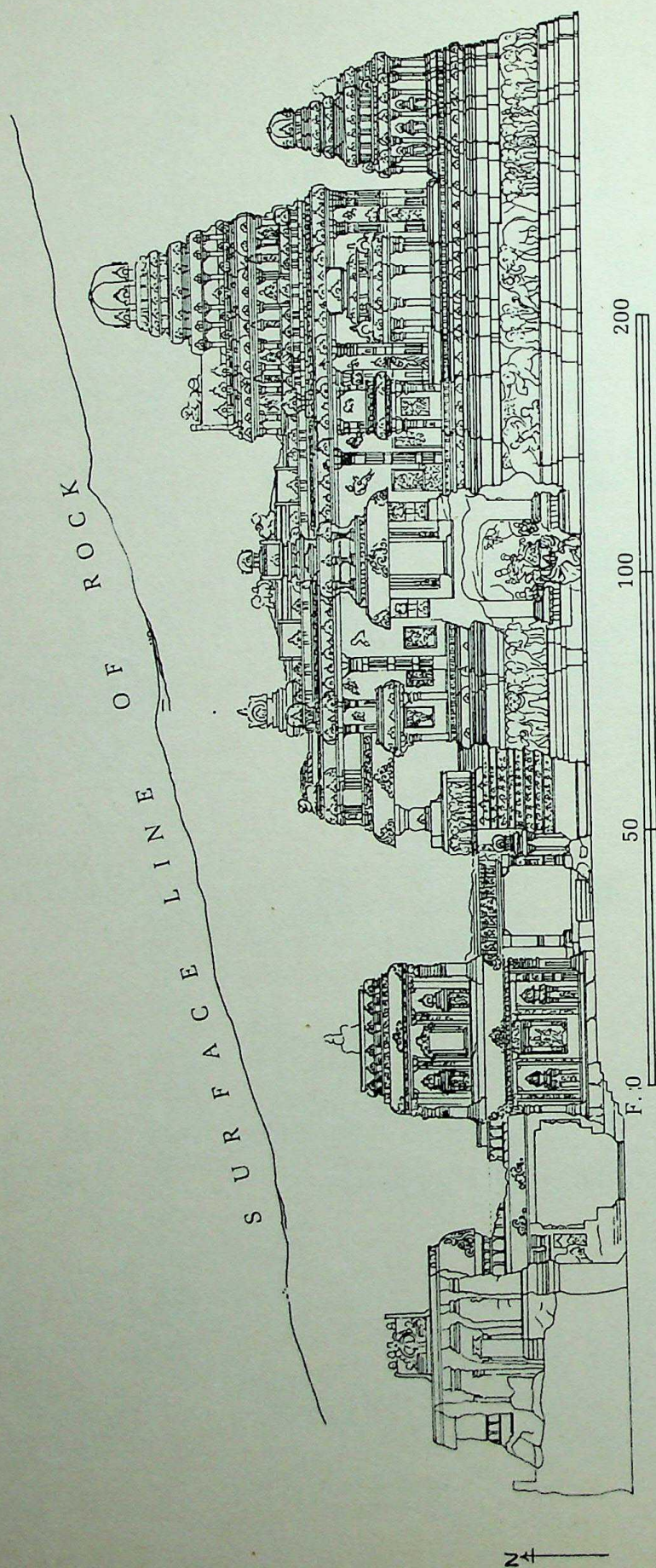


Fig. 49. Ēllōrā. Kailāsa temple, elevation. (After Burgess.)

The upapīṭha of the main temple, despite its great height, is a simple Mañca-bandha type provided with a sub-socle made of three superposed (but well integrated), plain, upāna courses (these greatly help it to gain additional height). The upapīṭha proper is made up of a kumbha-shaped jagatī, a kṣudra-vājana, tall kandhara, and plain paṭṭikā. What lends a strong individual character is the presence of large elephant figures (Plate 300) intermixed with simhas and vyālas in the kandhara (Plates 298, 301). (At the southeast corner apsaras and mithunas also appear; Plate 302). Although elephants are seen in the kandhara of some Pallava upapīṭhas such as that of the Dharmarāja ratha at Mahābalipuram and in some Calukya temples of the Paṭṭadakal phase, the rendering in both cases is not the same as here. The monumental size of the elephants at the Kailāsa is more reminiscent of the vithikā-elephants at the base of the porch walls of the Sātavāhana caitya cave at Kārḷā (c. first century A.D.). In passing, it may be noted that the paṭṭikā of the upapīṭha at places shows muktādāma carving surmounted by a ratnapaṭṭikā (Plate 300); at other places it is replaced by plain mahā-paṭṭa (Plate 302).

The Kapōtabandha adhiṣṭhāna is placed immediately over the upapīṭha and is articulated tightly with it. It is applied only to the gūḍhamāṇḍapa and peripheral sides of the parivāra shrines surrounding the main temple. (The main vimāna is drawn in and does not share this adhiṣṭhāna. Between the parivāra shrines the continued train of adhiṣṭhāna courses act as a sort of parapet; Plate 302.)

The adhiṣṭhāna uses tripaṭṭa kumuda above the jagatī and a kapōta ornamented with crowded alpanāsīs (Plate 302).

An ample pradakṣiṇā is left around the main vimāna, open to the sky, leaving the parivāra shrines free of the main shrine. Had this been walled in and roofed, the temple would have looked much like a larger version of the Virūpākṣa temple at Paṭṭadakal, and would have had the same dark, bat-ridden interior. Two small doors in the gūḍhamāṇḍapa open toward the east on either side of the antarāla walls (Fig. 47), providing thus a little more light inside and an easy access to the pradakṣiṇāpatha.

The vimāna is only 37 ft. in diameter; its simple, short, rather disappointing adhiṣṭhāna is composed of a tall jagatī (supported by a kṣudrōpāna) and a short kumbha. The wall above, however, is a marvel of design. It is laid on a tri-aṅga plan, with karna, bhadra, and pratibhadra, but no salilāntara-recesses between. Kapilī extensions connect the vimāna and gūḍhamāṇḍapa. The Brahmakānta pilasters which delineate the aṅgas are, in view of the extreme height of the wall, defined as if in two parts, their decorative schemes made up of vertical bands connecting horizontal ones (this general pattern is known from Paṭṭadakal temples, where it is seen only on pillars inside the hall, not on exterior pilasters). Bhūtamālā, as in many Pallava and Calukya temples, is featured beneath the kapōta. Highly embellished dēvakōṣṭhas, while recalling those at Paṭṭadakal, play with new ideas. The karnas and upabhadras have pañjarakōṣṭhas with powerful nāsī-tops and flamboyant śikhās; those on the subhadra show images seated on exquisite lotus pedestals, flanked by pairs of mayūras, cakravākas, etc. (Plate 310) that are unknown at Paṭṭadakal. Another extraordinary feature, unequalled elsewhere in India in this age, is the presence in the upper blank face of the wall, above bhadra and karna niches, of effortlessly soaring, gliding, or sometimes descending figures of handsome vidyādhara (Plates 305-309, 311-312). They not only relieve the wall's upper section, but each is a masterpiece of sculpture in motion. (This feature, on a much smaller scale, is, however, paralleled on Ālampur's Nāgara temples, of the Calukya period.)

Dēvakōṣṭhas harbour forms of Śiva, supported by gaṇas, and other deities (Table 1). Some of these remind one of Paṭṭadakal parallels, but, in terms of quality and rendering, even surpass them, particularly those that illustrate dynamic movement.

Table 1: ĒLLŌRĀ, KAILĀSA TEMPLE, VIMĀNA AND ANTARĀLA

LOCATION	ANTARĀLA	VIMĀNA				
		KARṆA	PRATIBHADRA	BHADRA	PRATIBHADRA	KARṆA
DIRECTION						
NORTH W→E	Śaiva pratihāra (?)	Vṛṣa- bhāntika	Śiva	Śiva	Śiva	Ardhanārī
EAST N→S	—	Naṭeśa	Śiva	Śiva	two-armed female (Umā?)	Vṛṣa- bhāntika
SOUTH E→W	Śaiva pratihāra (?)	Naṭeśa	two-armed deity on lotus	Viṣṇu	Śiva	Naṭeśa ūrdhva- tāṇḍava

The hāra above the ground-storey's prastara merges with the lower part of the first tala of the arpita tritala superstructure (Plate 313). This hāra has kaṇṇakūṭas and a central bhadraśālā; the intervening hārāntara sections show alpanāsīs above tiny kōṣṭhas, as also on the kūṭa and śālā sections. Figures connected with these hāra kōṣṭhas look insignificant; the pāda of the second tala, however, has large images of divinities set between pilasters on the kaṇṇas and bhadras, with apsaras images in intervening kōṣṭhas. The hāra above echoes the pattern of the āditala's hāra. The pāda of the second tala has niches showing seated nidhis, vidyādhara, and other divinities. The third tala has small images of pramathas. Finally, above the prati, are the usual vṛṣa figures. The short, (though not excessively short) grīvā above the vēdī bears no figures. The octagonal śikhara is reminiscent in form as well as elegance of that of the Dharmarāja ratha at Mahābalipuram. The eight mahānāsīs of the śikhara show miniature temple-models framed by the gāḍha-cavities. The stūpī is lost. With it, the height of the vimāna would have been about 75 ft. from the top of the upapīṭha, or 100 ft. from the ground.

As with Calukya temples, a śukanāsa appears over the antarāla-walls. In profile, it is treated like the hārāntaras of the first tala but on a larger scale; it is crowned at the centre by a round stūpī, with a lion attacking a buffalo at the front (Plate 313).

The great lalāṭanāsī of the śukanāsa shelters in its gāḍha-cavity a beautiful, contemplative, image of Mahāyōgi-Śiva (Plate 314). The mukhapattī is decorated with pearl festoons and floral motifs and indeed excels in elegance all Calukya parallels.

The exterior of the gūḍhamāṇḍapa differs in a few points from the treatment of the vimāna proper (Plate 298). A bhadraśālā is attached at the centre of the northern and southern walls and a mukhacatuṣkī on the west. Salilāntara recesses are inserted between pratibhadrās and kaṇṇa. Dēvakōṣṭhas on the wall are small, of slit type, and with no decorative framing. Vidyādhara (at places with consort), appear as on the vimāna proper, but at a higher level on the wall. The pattern of divinities on the gūḍhamāṇḍapa includes Vaiṣṇava themes (Table 2). The salilāntara-recesses are re-

lieved by small jālas; their patterns, however, are so heavy that little light or air is admitted to the interior.

Table 2: ĒLLŌRĀ, KAILĀSA TEMPLE, GŪḌHAMANḌAPA

LOCATION	KARṆA	PRATIBHADRA	BHADRA	PRATIBHADRA	KARṆA
DIRECTION					
SOUTH E→W	Narasimha	Vāli- Sugrīvayuddha	[bhadrāva- lōkana]	Jaṭāyuvadha	Lakulīśa
WEST S→N	Kamalāsana- Brahmā	Liṅgōdbhava	[mukha- catuṣkī]	Gaṅgāvatarāṇa	Kālārī
NORTH W→E	Vṛṣa- bhāntika	Mahiṣamardinī	[bhadrāva- lōkana]	Andhakavadha	Gajēndra- mōkṣa

The bhadrāvalōkana-balconies are a particularly effective feature of the gūḍhamanḍapa's exterior. They are amply made and generously and tastefully ornamented. Lively bhūtas act as bhāravāhakas bearing the weight of the kakṣāsana (Plate 319); the kakṣāsana itself shows deeply cut, beautiful ghaṭapallavas and an upper band with running ratna design. The dwarf pillars supporting the huge, handsome, kapōta (Plate 319) introduce pūrṇaghaṭa but with an otherwise purely Karṇāṭa-like lower part (Plate 320). Dvārapālas guard the entry to the interior.

The prastara kapōta of the bhadrāvalōkanas shows large, beautiful vallimaṇḍala at the corners, kinnaras at the centre (with intricate florid tails), and rafters underneath (Plate 319).

The elevation of the bhadrāvalōkanas has been treated as if they were small shrines; they have been provided with a short uparitala bearing kōṣṭhas, framed by the kṣudranāsīs on the kapōta above (Plate 321). Each roof is surmounted by a padma, implying that the bhadrāvalōkana is surmounted by a padmakūṭa. Above is the regular, large bhadraśālā (Plate 322) with gandharva-heads in the kuksināsīs of the profile; the lalātanāsī on either end contains dvitala temple-models in the gāḍha, and nidhi figures in the niche below. Spirited vimānapāla-figures uplift the śālā-śikhara at the corners (Plate 323); the mukhapattī of the lalātanāsī shows pearl strands and a simha-head at the apex. Three stūpīs crown the śikhara's ridge.

The south bhadrāvalōkana was connected at floor-level by a rock-cut bridge to the second floor of the three-storied Paralaṅkā cave, which perhaps was the maṭha of the Pāsupatācārya in charge of the temple. Below this bhadrāvalōkana, inside a large cavity dug through the upapīṭha, is the famous Kailāsaharaṇa tableaux.

The mukhacatuṣkī (Plate 298) resembles the bhadrāvalōkanas but shows a full mattavāraṇa-enclosure (Plate 325) with large elephant-fronts ("vāraṇa") that pun on the literal interpretation of the term. On the north and south, this wall is cut to allow ingress from the nāla-stairs. (On the south, elephants alternate with apsaras figures). The ceiling of the mukhacatuṣkī is a padmaśilā (Plate 327); the roof bears a centrally placed padmacchatra once guarded by four circling lions, of which only two survive (Plate 328).

The door leading to the interior of the gūḍhamanḍapa through the mukhacatuṣkī has five śākhās (Plate 326); only three have been carved, the second with ratna, the

third (a sort of khalva) with gandharvas, and the fifth (bāhyaśākhā) with padma. Figures of what seem to be river-goddesses occur at the base of the frame. Two large dvārapālas are placed at the sides of the half-pilasters to either side of the door (Plate 326).

The vast interior of the gūḍhamaṇḍapa (Plate 315) has 16 free-standing pillars, in groups of four, with corresponding engaged pillars on the walls. The central four pillars are a sort of Brahmakānta (with nominal curve at the shoulder) and are provided with a massive ghaṭa, with supporting mouldings below and a heavy citra-pōtikā above. (The attached pillars on the wall also follow this pattern.) The other free-standing pillars are more or less of Rucaka order; they omit the central horizontal belt of ornamentation, nāsī, and heavy ghaṭa of the former, providing instead a fluted laśuna (enframed by pearl-festoon belt with vyāla figures at the corners) topped by a large ghaṭapallava (Plates 316, 318). The citra-pōtikā for this pillar-type has a flattened bottom. The quality of decoration on these pillars is very high; the central band on the Brahmakānta pillars carries epic or puranic narrative scenes.

The Samatala nave-ceiling has a rather average representation of Naṭeśa; that of the antarāla shows an equally ordinary two-armed goddess surrounded by Brahmā, Viṣṇu, vidyādhara, etc. It is difficult to decide whether she is meant to represent Parāśakti or Umā. The south antarāla wall carries a niche with a figure of Hara-Gaurī between half-columns; from the presence of Nandi, another figure of Hara-Gaurī could once have been placed on the north.

The garbhagṛha doorway is flanked by large, now headless, figures of Gaṅgā and Yamunā. The pañcaśākhā doorframe of the garbhagṛha differs from that of the gūḍhamaṇḍapa on minor points only.

The main roof of the gūḍhamaṇḍapa is topped by a very large padmacchatra with a central kūṭa. The innermost circle of the lotus is guarded by four, powerful, circling lions (Plate 324).

Both the sides and fronts of the two nāla-stairways on the west have been treated sculpturally; on the south of the southwest stair are superimposed strings of Rāmāyaṇa scenes (Plate 298); the north face of the northwest stair shows scenes from the Mahābhārata; the west-facing fronts of both stairs show a śālā structure acting as entrance. The bands of narrative scenes on the north and south do not blend well with the architectural form of the temple but the western śālā-fronts are in harmony.

On the western face, between the small śālā-gōpuras and the central area below the mukhacatuṣkī, are panels of divinities set between ornamented Brahmakānta pilasters (Plate 303). On the south, above a mutilated lion to the left of the gateway, is a small figure of Śiva seated on Nandi. The large central panel shows a seated figure of Brahmā flanked by female attendants, and the figure to the left is of standing Viṣṇu. On the north, to the right of the śālā-gateway, an image of Rāvaṇa shaking Kailāsa is shown with Bhairava-like dvārapāla-figures in flanking panels.

In the area on the west below the mukhacatuṣkī and the bridge connecting it to the Nandi-maṇḍapa is a magnificent figure of Śiva (usually thought to be Mahāyōgi but recently identified as Dakṣiṇāmūrti by K.L. Mankodi) on the east wall and a figure of Gajāntaka on the west.

Two kārṇavimānas (on the southeast and northeast) and three bhadravimānas (north, east, and west) stand on the upapīṭha surrounding the main vimāna. Two ghana-dēvakulikās (that on the south without any image) stand at the kārṇas flanking the two doorways on the west of the gūḍhamaṇḍapa. These seven, plus the Nandi-maṇḍapa, could be taken as the aṣṭaparivārālayas. In the absence of cult-images or

other indications, however, it cannot be said for sure whether aṣṭaparivārālaya-images that would have contained all the deities of the Drāviḍian āgamic mandate were intended.

The karṇavimānas are square, tritala vimānas, with Viṣṇucchanda śikhara (Plate 329), that look like small versions of the main vimāna. The bhadravimānas are dvitala, śālā-vimānas. All are without porches. A hastihasta stairway in each case gives access directly to the door of the sanctuary. Like the principal temple, all have a short adhiṣṭhāna composed of jagatī, plain padma, and vṛtta kumuda but possess plain dvāraśākhās.

The southeast karṇavimāna, facing west, has its doorway flanked by a projected, composite pilaster. Flanking niches contain figures of Nandī and Mahākālā, with adoring divinities in the narrow end-panels. Other walls have śālākōṣṭhas at the bhadras and pañjarakōṣṭhas in the recesses with no images. The usual Rāṣṭrakūṭa-Drāviḍa decoration and accompanying detail on the prastara, hāra, and upper tala is noticeable (Plate 329). The śālās in the hāra are shorter and the vēdī taller than is usually met in Karṇāṭa-Drāviḍa temples. The whole superstructure, with its exquisitely formed octagonal śikhara, looks almost more Pallava than either Calukya or Rāṣṭrakūṭa. Most details are characteristically Rāṣṭrakūṭa, however, as for instance the prastara's vyālmālā (which on the second tala shows bhūta pairs, erotics, elephants, etc.), nāsī forms, the presence of Nidhi figures, etc. While no deities were carved in the grīvākōṣṭhas, the fact that large figures of bhūtanāyākas were to be placed on the corners can be deduced from the one example surviving to the northeast (Plate 330). The octagonal śikhara is beautifully bedecked with pearl-festoons and with floral tassels at the angles (Plate 330). Nāsīs have long shovel-shaped śikhās, recalling Pallava forms, though such are also to some extent known in the Calukya phase at Paṭṭadakal and on a few other Rāṣṭrakūṭa edifices. The crowning stūpī is lost; it perhaps originally was gold-plated and was carried away by some invader.

The karṇavimāna at the northeast is somewhat simpler in treatment by comparison. The west wall has no images. The south wall's bhadrā has a subbhadrā having a small niche with tōraṇa under which a standing two-armed male with an umbrella over his head is shown (is this, perhaps, the royal builder of the temple?). The hārāntara between the karṇakūṭas and bhadraśālā is less elaborately carved than in the previous example, as are the details of the second floor. The third floor was never chiselled; instead, owing to some mishap or miscalculation, an attempt seems to have been made to proceed directly with vēdī, grīvā, and śikhara. Even this was not accomplished for want of rock or because of some natural damage.

The three śālā-roofed bhadravimānas are virtually identical (Plate 331); pratihāras flank each doorway except for figures of Gaṅgā and Yamunā (?) at the door of the north shrine (which also oddly has mīthunas placed in its karṇa niches; Plate 331). Other walls are marked by pilasters, with no images. Neither storey has hāra. The second tala's gr̥hapiṇḍī shows paired kapōta-pañjaras on each side. The śālā-śikhara is beautifully proportioned in relation to the lower storeys (Plate 331).

The east bhadravimāna has its śikhara damaged; it is more sumptuously decorated than are the others, however, with ornament of high quality carved by particularly skilled craftsmen. Second in elaboration is the north shrine; that on the south has the least enrichment.

The treatment of the solid lower storey of the Nandi-maṇḍapa (Plate 332) is unique. A Mañcabhadra upapīṭha with narrative scenes in the kandhara appears on the north and south walls only; on these sides also the upper part of the walls is treated

as if it were part of a temple's wall. Four Brahmakānta pilasters in very high relief (decorated after usual Rāṣṭrakūṭa pattern) canton the corners. At the top of the phalaka, in each case, a large bhāravāhaka figure pretends to support the massive kapōta-eave above (faintly resembling Sāñcī's west gate). The bhitti is divided into sections by perhaps the most curious wall-pilaster in the history of India's architecture (Plate 332). It consists of several elements, some known, some unknown, combined in a completely new way. At the base are three thin modillions vertically arranged, then a rectangular block with ratna pattern, a lotus pedestal supporting an elephant front, a vyāla above, a plain pedestal and figure (mostly mutilated on the south but in one instance replaced by vyāla), and finally a maddala supporting the upper kapōta. Underneath, on the utara-paṭṭikā, instead of bhūtamālā are pramathas carrying a mālā of pearls and flowers, a motif known from the Sātavāhana period and in early Calukya buildings.

Between these pilasters on the corners of the south wall are pañjarakōṣṭhas that harbour erotic couples; a large central niche shows Narasiṃha killing Hiraṇyakaśipu (Plate 332). The kapōta above is surmounted by a hāra with kārṇakūṭas and a bhadraśālā; divinities look out behind the hāra and beside the niche's Brahmakānta pilasters are superposed figures of adoring vidyādhara, etc.

The north wall shows only two minor differences: the modillions are wide and hence only one is used, and the pañjarakōṣṭhas shelter deities (a four-armed male on the right and a female on the left).

The east wall, under the bridge to the mukhacatuṣkī, bears a huge representation of Gajāntaka framed by two pilasters; this faces the great image of Dakṣiṇāmūrti on the base of the main temple.

The west wall frames an image much different in disposition — the large, propitious panel of Abhiṣeka-Lakṣmī that confronts the visitor as he enters the interior of the gōpura-pratōlī. This Lakṣmī panel is flanked by pratihāra-guards.

Above this solid lower storey, the upper storey acts as the actual pavilion sheltering Nandi. Its walls, in general, duplicate the architectural ornament found on the north and south sides of the lower portion except that there are four openings at bhadra-points; the handsomely formed corner pillars also stand detached from the wall (Plate 334). The bhittipādas bear mālādhara figures, much damaged on the east and west, but well preserved on north and south. Images in the pañjarakōṣṭhas on the east wall are mutilated; on the south, these are of a three-headed and four-armed deity (Śiva?, Agni?, Brahmā?; right) and of a mithuna (left); on the west are Śiva (right) and a mithuna (left); on the north are Viṣṇu (right) and a two-armed male (left).

Underneath the shapely kapōta-prastara (Plate 334) is a mayūramālā. The underside of the kapōta is structured similarly to that of the mukhacatuṣkī. Above the vyālamālā of the prati-kaṇṭha is a hāra without kārṇakūṭas or bhadraśālā. It is relieved only by nētrakōṣṭhas, the effect aesthetically being far more satisfying than that of a hāra with its usual components of kūṭas and bhadraśālās. The prastara's kapōta has floral pattern at the corners and a round, unworked patch at the centre. Above, on the edge of the vēdī, is a loosely spaced row of elephants, etc. (Plate 333).

Inside the maṇḍapa, on the central ceiling, is a figure of Naṭeśa. On the outside, the flat roof of the maṇḍapa has no padmacchatra; instead, a slightly raised square platform supports a round drum ornamented by a bhūtaṇḍala with a floral or pearl mālā; above this rests an ornamented stūpikā. Four Bhūtanāyakas are stationed at the corners of the platform.

Flanking the Nandi-maṇḍapa on north and south and centered on its bhadras are two high, handsome, rock-cut columns (Plates 297, 299; Fig. 50), the śūla- (or trīśūla-)

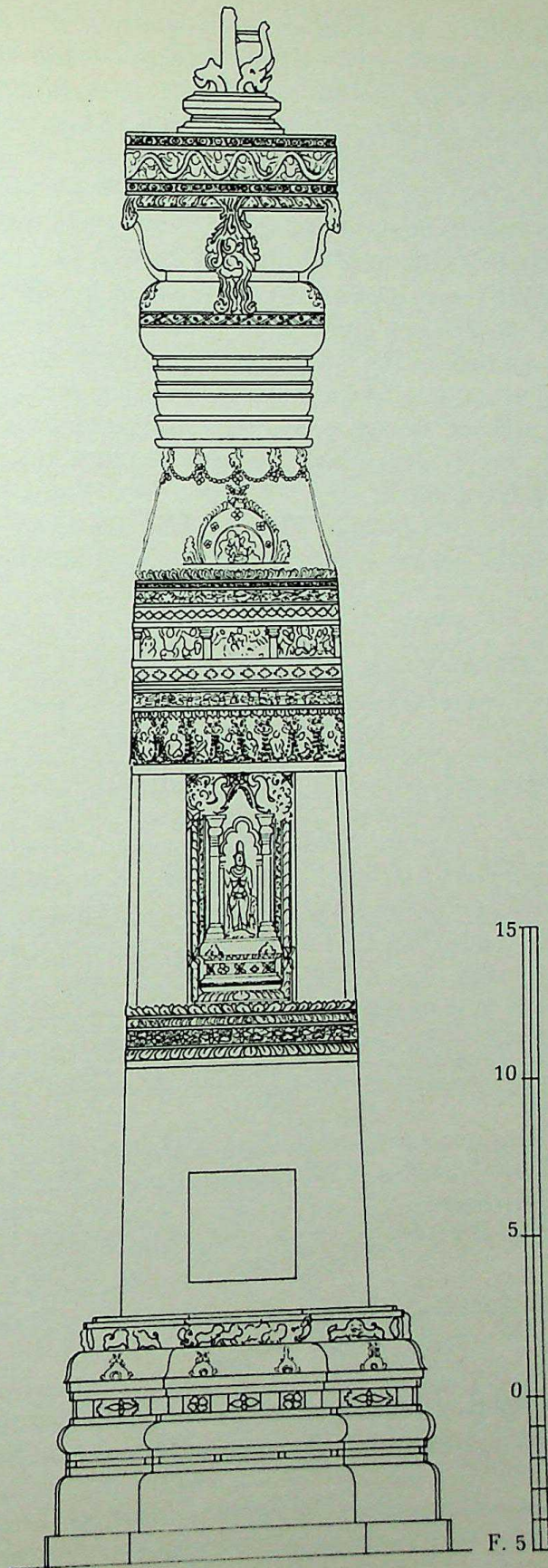


Fig. 50. Ēllōrā. Kailāsa temple, triśūladhvaja. (After Burgess.)

dhvajas. The shaft of each is supported by a Kapōtabandha adhiṣṭhāna. The tall jaṅghā of the shaft is plain at its base; the ūrdhvajaṅghā is marked by a ratnapaṭṭikā, then shallow, tōraṇa-topped niches sheltering, in some cases, divinities (such as Gaṇēśa; Plate 342) on four faces, a mālāsthāna harbouring playful bhūtas within pearl-festoons, a ratnapaṭṭikā, a narrow kaṇṭha with kuṇṇarākṣa pattern, a paṭṭikā showing bhūtas, ratikriḍā scenes, etc., a ratnapaṭṭikā, and finally the constricted laṣuna with nāsīs on the four sides, with padma-muktā-dāma above. Above this, the tapered necking supports a kumbha decorated with maṇibandha and flowers. This supports a mahāpaṭṭī, a half-cube bearing paṭṭikā showing bhūtas carrying mālā (on the north column) or vine (on the south), and, on a short, constricted pedestal, the triśūla emblem (which is somewhat better preserved on the northern column; Plate 297).

On the west, the sloping hill escarpment was shaped into a prākāra with a gōpura in the middle. The prākāra, though provided with kapiśīrṣa-battlements, was purely decorative. Its outer face is demarcated by deep Brahmakānta pilasters with divine images between which, even in their mutilated and weatherworn condition, are powerful and impressive. The prākāra (Plate 335) is laid out with three facets to either side of the gōpura. To the left are mostly Śaivite themes; to the right are also Vaiṣṇavite images (Table 3).

Table 3: ĒLLŌRĀ, KAILĀSA TEMPLE, PRĀKĀRA WALL, WEST FACE

DIRECTION	IMAGES LEFT OF GŌPURA		
WEST N→S	[unfinished]	Śiva ūrdhvatāṇḍava	Brahmā
NORTH W→E	Liṅgodbhava	Vṛṣabhāntika	Ardhanārī
WEST (re-entrant)		[unfinished]	
	IMAGES RIGHT OF GŌPURA		
WEST N→S	Narasimha	Naṭeśa	[unfinished]
SOUTH E→W	Viṣṇu Trailōkyabramaṇa	Trivikrama	Naṭeśa
WEST (re-entrant)		Varāha	

The uttarapaṭṭikā above the pilasters here and there shows bhūta-gaṇas carrying mālā. Above the kapōta, a narrative band rather than the customary vyālamālā supports the kapiśīrṣas.

The gōpura's west wall is part of the prākāra and follows its cadence and features except that the rūpa-paṭṭikā is replaced by vyālamālā and, in lieu of kapiśīrṣas, an upper storey appears. Its wall units show powerfully rendered images of divinities such as the Lōkapālas (Plate 336), Nāgas, Nāginīs, and river-goddesses (Table 4). The Nāgas and Nāginīs particularly are superlative.

Table 4: ĒLLŌRĀ, KAILĀSA TEMPLE, GŌPURA, WEST FACE

DIRECTION N→S	IMAGES LEFT OF PRATÔLĪ				
NORTH	[unfinished]				
WEST	Skanda (riding peacock)	Agni (ram)	Vāyu (deer)	Varuṇa (makara)	Nāga
NORTH	Nāginī				
WEST (prāggrīva)	Gaṅgā				
	IMAGES RIGHT OF PRATÔLĪ				
SOUTH	[unfinished]				
WEST	Nāgā	Indra (elephant)	Yama (buffalo)	(eroded)	
SOUTH	Nāginī				
WEST (prāggrīva)	Yamunā				

The west face of the gōpura is provided with a short prāgrīva, on the front of which (west) are exquisite, now mutilated, figures of Gaṅgā (right) and Yamunā (left). The side walls (north and south) each bear a niche, set between ornamented pilasters, containing a Ṛṣi. In the narrow walls of the entrance are scooped two slit niches that again bear figures of Gaṅgā and Yamunā. This plain entrance leads to the pratōlī, with an indrakōśa-pavilion on both north and south (Plate 337). The pillars and pilasters of the indrakōśa are reduced versions of the ghaṭapallava columns met inside the gūḍha-maṇḍapa.

At the entrance of the eastern prāgrīva are images of Śaṅkhanidhi and Padmanidhi (Plate 337); within the eastern prāgrīva, these walls show Śaivite pratihāras in slit niches. North and south walls within the eastern prāgrīva show Gaṇeśa with Riddhi and Siddhi (north), and Durgā (south) placed in gorgeous niches that take the form of a śālā-shrine (Plates 338-339).

The projecting east walls of the prāgrīva are guarded by Nandi and Mahākāla. The east pratōlī walls, as on the west, have Śaivite images to the left and Vaiṣṇavite ones to the right (Table 5).

The upper storey of the gōpura is reached from the Nandi-maṇḍapa by way of a bridge having low mattavāraṇa walling on either side. (A hastihasta-stairway descends from the west door of the Nandi-maṇḍapa to the bridge.) The mattavāraṇa and kakṣāṣa-na form the lower part of the east prāgrīva-maṇḍapa of the upper storey of the gōpura (Plate 340). The immense, overhanging, almost vertical, kapōta that hides much of the dwarf pillars above the mattavāraṇa is both unusual and ungainly. (The rock-mass for the upper storey of the central pratōlī was intended to have niched walls flanking both sides of the prāgrīva-maṇḍapa; only the mālā and the prastara-kapōta were

Table 5: ĒLLŌRĀ, KAILĀSA TEMPLE, GŌPURA, EAST FACE

DIRECTION S→N	IMAGES LEFT OF PRATŌLĪ		
EAST	Śiva	Gaṅgādhara	adoring deity
NORTH		Kamaladhara	
EAST		Daṇḍapāṇi- Bhairava	Tripurāntaka
NORTH		Tripurāntaka	
WEST		dvārapāla Mahākāla	
	IMAGES RIGHT OF PRATŌLĪ		
EAST	female figure	Rati-Kāma	Gajēndramōkṣa
SOUTH		male figure	
EAST		Gōvardhana	mithuna
SOUTH		Mahiṣmardinī	
EAST		Nandi	

finished.) Above this kapōta is a vyālamālā that also includes figures of nidhis, rati-nāyakas, elephants, etc. On the east corners of the prāgrīva-maṇḍapa roof are seated figures of bhūtas facing west (Plate 340). At the centre between the bhūtas was a seated figure facing east, its upper half now destroyed.

The śālā-śikhara placed at the centre on the roof of the pratōlī's upper chamber is small, intended only to be symbolic (Plate 340). Seated vimānapāla-vidyādhara, of which only a few survive, guard the large lalāṭanāsīs and kuṣṇināsīs. The mukhapattīs, as usual, show pearl-festoons. Of the four deities standing in the gāḍhas, Brahmā (south; Plate 341) and Viṣṇu (north) can be identified; those on the east and west are worn but appear to be forms of Śiva. Five stūpīs stood along the long (north-south) axis and three along the shorter (east-west) axis of the śālā-śikhara, of which some still survive. This upper storey of the pratōlī on the whole is executed rather perfunctorily and may have been done in a hurry.

Ēllōrā, Chōṭā Kailāsa (Plates 343-356)

In the northern horn of the hills of Ēllōrā, away both from the Buddhist excavations along the western escarpment of the southern extremity and from the central Brahmanical group, is a group of Jaina, seemingly Digambara rock-cut caves and shrines. (These hills are known in the Jaina tradition as "Cāraṇādri" — hills of sages who levitate.)

Away from the main Jaina group of rock-cut caves, to the east, are two unfinished excavations, a monolithic shrine often called the Chōṭā Kailāsa and a rectangular hall-shrine to the northwest at a somewhat lower level.

Far less ambitious than the Brahmanical monolith that lends it its name, the "little

Kailāsa" probably was initiated by some Jaina minister (amātya), military governor (daṇḍanāyaka), or even perhaps an abbot (maṭhavāsī-muni). The temple has been partly chiselled from a rock-mass left in a 130 × 80 ft. pit cut from the rock. The west-facing tritala structure consists of a vimāna, antarāla, gūḍhamanḍapa, and mukhacatuṣkī (with pārśvacatuṣkīs on the gūḍhamanḍapa's north and south). A small, unfinished, pratōlī leads to the court of the main temple and a small cave-shrine was excavated also in the south face of the trench for the main temple.

The adhiṣṭhāna and pāda of the vimāna have been left unworked. The upper talas are stunted and arpita; grīvā and śikhara are missing (in fact only a low lump of solid rock remains where the grīvā would have been).

The southern side of the superstructure is somewhat more substantially worked than are the others (Plate 343). A kalaśa for only one of the karṇakūṭas has been fully shaped. The karṇa-niches of the second tala have seated vidyādhara couples. The kuṅṣināsīs of the bhadraśālās have been reinterpreted as pañjaranāsīs (the body proper of the bhadraśālā has been eliminated). These large nāsīs have mukhapattīs ornamented with pearl strings and festoons; inside the gāḍhas are a series of maḍālas as in the great lateral nāsīs of the Bhīma ratha (c. mid seventh century A.D.) at Mahā-balipuram; a figure of a yakṣa is in one instance discernible. Vimānapāla-vidyādharas appear at the lower ends. The prastara's kapōta has ornamented alpanāsīs. The hāra of the third tala shows vyāla figures at karṇakūṭa-corners, figures of a yakṣī, an adoring divine couple, etc. The temple's śukanāsa (Plate 344) has a mahānāsī with seated nidhi figures at its lower extremities; the mukhapattī is ornamented; and inside the gāḍha is an opening leading into the kuhara-sanctuary (which shows on the back wall a figure of a seated Jina on a lion-throne and with an ornate back, halo, and two cāmaradharas behind the throne, in typical southern fashion, with a tōraṇa in front of the image).

The gūḍhamanḍapa, c. 36 ft. 4 in. square, has walls divided into karṇa and bhadra parts with shallow salilāntara recesses carrying a pañjarakōṣṭha between. Much of the lower part of the walls has been left unfinished. Details on the upper half of the southern side are more or less finished. On the karṇas are flying vidyādharas, their right hands raised up in praise of the Jina. The upper part of the pañjarakōṣṭhas are also finished on the south side (Plates 345-346); the gāḍhas show a seated yakṣa in one and yakṣīs in the other. The laśuna-nāsīs of the Brahmakānta pilasters are finished at places. The taraṅga pōtikā shows a frontal vine-belt. Above the plain utara is a bhūta frieze. The kapōta has corner nāsīs with floral, animal, or gandharva-head pattern wherever they are finished. Between the nāsīs is vallimaṇḍala. The lower course of the hāra is fully present only on the south; elsewhere, where available, it lacks ornamental enrichment.

The wide mukhacatuṣkī is flanked by a recess in the west wall of the gūḍhamanḍapa and by images of eight-armed dancing Saudharmēnda and Īsanēndra in catura and lalita postures, hands showing different mudrās. (These Indras are sometimes wrongly identified as Śiva Naṭeśa; they wear a karaṇḍa crown, as Śiva does not.)

The adhiṣṭhāna of the mukhacatuṣkī and the kākṣāsana above are only blocked out. The dwarf pillars (Plate 347), wall-pilasters, and the entrance-frame are finished. (The pilaster to the right carries a bust of a yakṣī in relief.) The dvārapālas, as on the Kailāsa temple, are placed sideways (Plate 348). The triśākhā doorframe is made up of stambha-, vidyādhari-, and ratnaśākhā, with a hāra above having śālā units at the ends as well as in the centre, with pañjaras between (Plate 348). Identical doorframes in the northern and southern pārśvacatuṣkīs (Plates 349, 350) are somewhat better carved. (Dvārapālas are absent on the north and stand in a three-quarter posture on the south.)

The interior of the gūḍhamaṇḍapa has 16 pillars representing three different orders; a fourth order is represented by the two engaged columns in the antarāla. The four central pillars (Plate 351) are Bhadraka; those along the main axes are Miśra-Viṣṇukānta (Plate 352); the pillars at the corners are Miśra-Rudrakānta; the engaged pillars in the antarāla (Plate 353) are fluted Brahmakānta and carry a makara-tōraṇa above (Plate 354).

The Miśraka-Viṣṇukānta pillars have a schematicized pūrṇaghaṭa above the jaṅghā (Plate 352). A few pōtikās are taraṅga, the rest are citrī. (A similar pair of pillars, supporting a tōraṇa, is found in the west-facing cave, southern rock-face, of the Kailāsa group (Plate 364).)

The walls show seated Jinas and standing Pārśvanātha figures (Plate 353). The roof of the gūḍhamaṇḍapa shows a raised circular platform; it may have been intended to be carved as padmacchatra on the Kailāsa temple's maṇḍapa.

The garbhagrha, as in Calukya cave-temples (and here in the Kailāsa temple) is placed higher than the floor level of the gūḍhamaṇḍapa. Crouched elephants flank the three steps to either side of the āsvapāda. The doorway is pañcaśākhā, with bāhya-, khalva-, valli-, stambha-, gandharva-, and ratnaśākhā. The lintel above carries hāra with karṇakūṭas. Inside the garbhagrha is a magnificent rock-cut image of a Jina with lion-throne, gorgeous throne-back, cāmaradharas, triple umbrella, etc. On the north wall is a seated figure of eight-armed Cakrēśvarī. The temple perhaps was dedicated to Jina Rṣabha.

The plain, almost amorphous pratōlī has figures inside; that on the north wall, somewhat better finished, is of a 12-armed Cakrēśvarī. The image seems a little later than is the main shrine and in a style somewhat similar to the dancing Indra figures on the maṇḍapa-façade; these may also have been added at a later date. The main temple may be dated about a generation after the Kailāsa temple, in the early years of the ninth century A.D.

The small cave on the south face in the courtyard is distylar-in-antis with Brahmakānta half-pillars; two intermediate dwarf pillars, of composite fluted order, support an eave with a hāra above that has a very long central śālā (Plate 355) with vimānapāla-vidyādhara. Inside the antarāla, the pillars bearing the tōraṇa (Plate 356) are like those at the front. A large, powerfully rendered padma decorates the flat ceiling.

Ēllōrā, Jaina cave no. 32 (J 8) (Plates 357-362)

One other monolithic shrine at Ēllōrā is the sarvatōbhadrā (Caturmukha; Samavasaraṇa) shrine in the court of cave no. 32 (the group of Jaina caves that includes the so-called Indrasabhā cave). Excavation at the site was probably initiated in order to create this shrine. It is closed in on the south by a prākāra with a gōpura (Plate 357). The excavation of caves in the three rock-faces followed, at about the same time as such excavations were underway around the Kailāsa temple.

The low prākāra-wall (the left side is restored) has no image-bearing segments and its kapiśīrṣas are plain (Plate 357).

The ēkaśālā gōpura (Plate 357) has a long śālā-śikhara above a heavy kapōta (supported by seated vidyādhara at lalāṭanāsī-ends). The small, front kuṣṇīnāsī also has vimānapāla-vidyādhara. Lion figures crouch at the ends of the śālā-ridge, with a stūpī at the centre.

The sarvatōbhadrā shrine faces the gōpura, but with its stairway applied on the northern side (Plate 358). The adhiṣṭhāna has tall jagatī, padma, tripaṭṭa kumuda, kaṇṭha with floral diamonds, and kapōta with nāsīs. The shrine's bhitti has openings

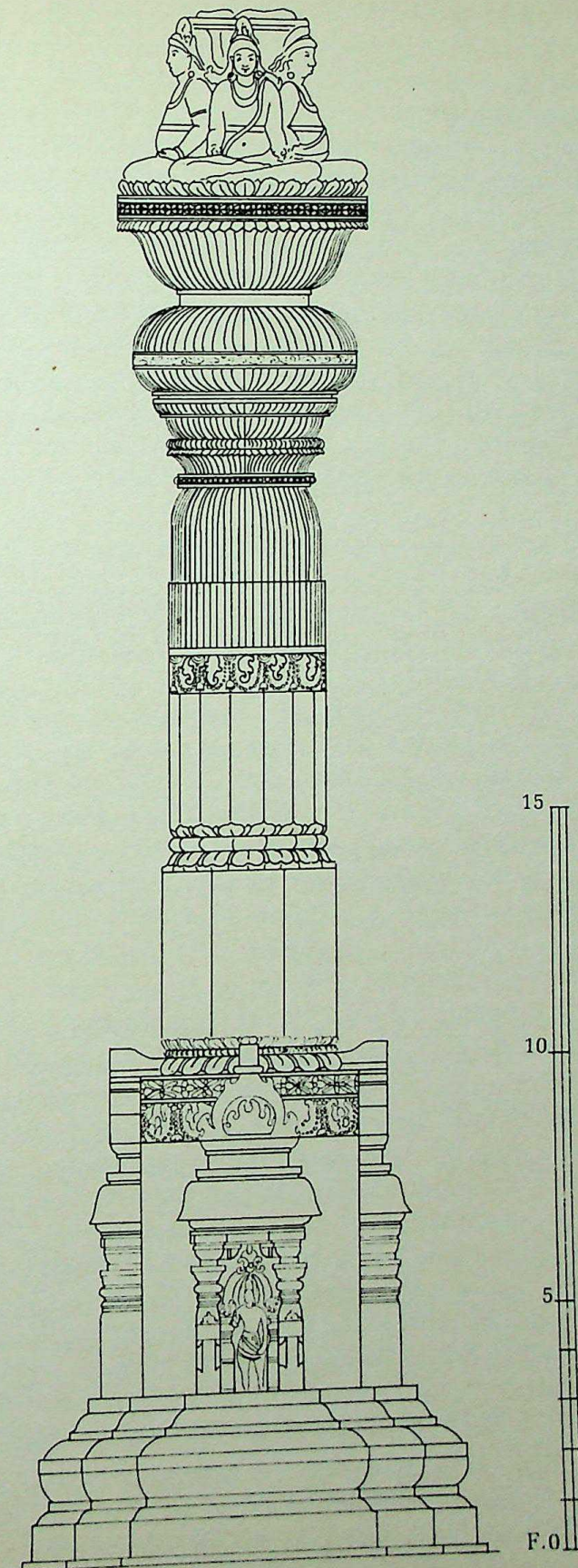


Fig. 51 Èllōrā. Indrasabhā cave, monolithic column.

in the four directions, with a short pillared prāgrīva in front of each. The corners of the shrine are cantoned by Brahmakānta pilasters. The prāgrīva columns are Miśraka. Over the ghaṭa, they show either vyāla- or siṃha-consoles (Plate 359). The large kapōta above lacks nāsīs but has broad vallimaṇḍala at the corners and at the centre. The simulation of wood-strip skeleton under the kapōta is less complex than usual. In the shrine interior is a samavasaraṇa bearing four images of the Jina, with short antechambers disposed in the four directions; the southern one has a beautiful padma on its ceiling (Plate 359).

This dvitala vimāna is extremely elegant in its overall proportions. The superstructure is near to perfection. Above the kapōta comes a "makaramālā" with no vyālas. Instead, tulā-ends bearing flowers appear. (A paṭṭī of tiny dentils runs below the makaramālā; Plate 360.) The kārṇakūṭas are elegant (for only one of these does the stūpī survive). Large pañjara-nāsīs (bearing in their gāḍha-cavities miniature madala-consoles and a nude, standing Jina in khaḍgāsana) take the place of bhadrāsālās. The mukhapattī is richly carved on the east face (Plate 361). (The siṃhaśikhās rival the best on the Kailāsa.) Between kārṇakūṭa and pañjara-nāsī is a low hāra with a single nāsī-kōṣṭha.

The second tala has no kārṇakūṭas; curiously (and as in the Chōṭā-Kailāsa temple), the pañjara-front with vimānapālas at the nāsī-ends is applied at kapōta level (Plate 360). (The gāḍhas here shelter seated Jina figures.) The vyālamālā above the kapōta includes also elephant figures. The prati-corners, inconsistent for a Jaina temple, bear bhūtanāyaka figures. Of these, two (NW and SW) survive (Plate 362).

The octagonal vēdī and grīvā support an elegant Viṣṇucchanda śikhara with eight mahānāsīs with tiny models of vimāna superstructures in their gāḍhas (Plates 360-361). The grīvākōṣṭhas are tiny. The stūpī is not extant. Stylistically, the temple seems coeval or perhaps a little posterior to the Chōṭā Kailāsa. It cannot be later than the first quarter of the ninth century, and possibly predates Amoghavarṣa's time.

In the courtyard to the southwest, once stood a mānastambha with a ribbed laṣuna and ghaṭa and a fourfold image of a yakṣa on the phalaka-top (Fig. 51).

Ēllōrā, Gaṇēśa Lēṇā (Plate 363)

The Gaṇēśa Lēṇā group of minor caves is connected by small maṇḍapas and has a small ēkaśāla gōpura at the entrance, with pilasters of the paṭṭasālā to the left, facing west (Plate 363). The Brahmakānta pilasters have unfinished bases. The vertical band going up on the shaft at places shows vine designs. The horizontal band is formed by ratnapaṭṭa. The nāsīs on the short laṣuna at places show gandharva heads. The ghaṭa is heavy; above is a rather thin citra pōtikā on which are seated bhāraputras. Between the two pilasters at the corners stand the river goddesses, curiously (like Jina figures) with a triple umbrella over their heads (Plate 363). (Two Viṣṇukānta-ghaṭapallava pillars that support similar bhāraputrakas and flanked by Gaṅgā and Yamunā appear in the lower cave on the south rock-face of the Kailāsa-temple complex; Plate 364.) The date of the Gaṇēśa Lēṇā example is probably late eighth century A.D.

Ēllōrā, Kailāsa complex, Laṅkēśa cave, architectural features (Plates 365-366)

Certain architectural features of the rock-cut cave-shrines are important for our discussions of structural monuments of the Rāṣṭrakūṭa period because so few such temples survive. Most important are the mattavāraṇa (vēdikā) fence, pillars of different orders, doorframes, tōraṇas, and lotus-ceilings. In a few cases floor plans, particularly of square halls, also should be taken into account.

The Laṅkēśa cave in the Kailāsa complex is useful from this point of view. After completion of the Kailāsa and its adjuncts, the next major project probably was the so-called Laṅkēśa cave, along the rock-face opposite to the northern bhadrāvalōkana of the Kailāsa temple. It is a columnar hall of considerable dimensions with very massive but prettily shaped, richly and tastefully decorated, carefully finished columns; these and the large images on the inner pillar faces of the front vithikā could only have been the result of a royal patron. It must have been conceived by one of the immediate successors of Kṛṣṇa I, probably before Amōghavarṣa I, in the early years of Jagattuṅga Gōvinda III (A.D. 793-814).

No structural maṇḍapa could easily have been so large, nor its pillars so massive or stunted, yet in this cave a variety of new orders are first conceived and a satisfying grouping first arrived at. In the gūḍhamaṇḍapa of the Kailāsa temple, an attempt had been made to evolve new types, but the general pillar-forms were not then completely freed from Calukya norms. Only in the Laṅkēśa did three viable and very handsome new pillar-forms emerge.

The Laṅkēśa façade has a damaged mattavāraṇa (Plate 365); inside, on the south and partly along the west side, the outer, mostly Brahmakānta, vithikā pillars are joined by a low vēdikā with mithuna figures and ratikriḍā in countersunk panels between the columns (Plate 365).

The three column-types in this vast hall are Brahmakānta (mostly unfluted) a type derived from Bādāmi cave no. 1, fluted Rudrakānta, with roots in Ajaṇṭā (a wonderful mushroom-like variant of which is found at Elephanta, c. mid sixth century, and in cave no. 26 at Ēllōrā) but revived in the Rāṣṭrakūṭa period using different proportions and with a few additional details (particularly a cube converted into a magnificent pūrṇaghaṭa; this blending of seemingly irreconcilable elements had been so perfectly achieved that it was used soon after in the Jaina caves), and Indrakānta, a type known in Pallava and Calukya traditions (as in the balconies of the Nandi-maṇḍapa of the Mallikārjuna temple) but with profusely ribbed laśuna and ghaṭa. Its ponderous faceted ghaṭa of course does not have the verve and vitality of its Pallava predecessor, but the ornamental belt applied on it and the ornate nāsī belts and other decorations on the shaft and jaṅghā considerably enhance its impressiveness.

These new achievements in the Laṅkēśa cave are crucial to subsequent developments at Ēllōrā and elsewhere in the empire.

Ēllōrā, Jaina and other caves, architectural features (Plates 368-392)

The Jaina caves at Ēllōrā possess a number of features that can supplement architectural data available from other sources.

Among square plans, those of the two lower caves in the cave no. 33 group and that of cave no. J 20 (upper) in the cave no. 32 group are important. Among rectangular plans, that of the Indrasabhā (J 19, cave no. 32 group) the Jagannāthasabhā (J 31, cave no. 33 group), and cave no. 30 A (J 4) are prominent. Both types possess a garbhagṛha, maṇḍapa, and a vithikā. Cave no. 30 A also possesses a mukhacatuṣkī (Plate 368). The vithikā façade is provided with a mattavāraṇa or vēdikā of one of several varieties: large elephants between thin, tall pilasters (cave no. 32, J 10), elephants alternating with lion or vyāla figures (cave no. 32, J 20; Plate 371), vēdikā sometimes with or without mithunas and erotic figures, and with crouching elephants at the ends (Plates 368-370, 372). A vēdikā for the cave in the north rock-face of the Kailāsa complex shows Lōkapālas, and Śaiva as well as Vaiṣṇava divinities (Plate 374).

The kakṣāsanās in most Rāṣṭrakūṭa edifices show a series of pūrṇaghaṭas (Plates

368, 371-372). Cave no. 30 A (J 4), however, shows a coping with flowers in counter-sunk panels (Plate 369).

Behind the kakṣāsana, in general, are Brahmakānta dwarf pillars (Plate 376), though Bhadraka and fluted Miśra-Rudrakānta (Plates 368, 375) also occur. The pras-tara-kapōta often includes flying vidyādhara and gandharvas in its decoration, a feature first noticed at cave no. 30 A (J 4; Plate 368) and on the Indrasabhā cave (J 19), the adjoining cave (J 20), and the Jagannāthasabhā cave.

The heavy kapōta-eave of large halls such as the Indrasabhā and the Jagannāthasabhā show vyāla or lion consoles that act as support below. The underside of the kapōta shows simulated rafters and wood-like cross-bars with floral or bud motifs along the soffit (Plates 378-381).

The vithikā is separated from the hall proper by a dwarf vēdikā that, in a few cases, shows erotic couples. In one case, a temple-model complete with phālanā-yukta śikhara is shown (Plate 373). Figures of seated Sarvānubhūti and of Ambikā are usually carved at the end-walls.

The hall proper, in square-plan types, looks much like a copy of a structural hall. In general, an inner vēdikā is stretched between faceted Miśraka Rudrakānta pillars (Plates 384-386) and Brahmakānta pilasters (Plate 377); nave pillars are fluted Miśraka-Rudrakānta with ghaṭapallava member (Plates 382-386). Those of the cave below the Jagannāthasabhā, however, are faceted (Plate 387). The arrangement and grouping of these varieties of columns in the Jaina cave-temples excel, though they are doubtless indebted to those in the Laṅkēśa cave to which they are close in time. Proportions also show improvement over the Laṅkēśa prototypes. Their lower jaṅghā-section does not slope as in the case of the Laṅkēśa columns.

The nave ceiling often shows an aṣṭadalapadma, either directly carved on the flat ceiling or more often on a raised square (Plates 390-392). The Jagannāthasabhā ceiling shows a śatadala padma (Plate 389), even superior to that in the mukhacatuṣkī of the Kailāsa (Plate 327).

In square-plan halls, an antarāla (sometimes with tōraṇa) precedes the garbhagrha. The doorframe of the garbhagrha shows śākhā-vibhakti, but generally is uncarved (except the lalāṭabimba). That of the Jagannāthasabhā, however, is fully carved, with padma-, vidyādhari-, and Jinaśākhās. The two fluted composite stambhas that stand here a little forward to support the kapōta-eave are remarkable (Plate 388).

Baccanaguḍḍa, Bacaliṅgēśvara temple (Figs. 52-53; Plate 393)

This square vimāna has no superstructure or hall. The kāya and anukāya are unadorned, except for kūṭa-topped dēvakōṣṭhas on the subhadra projections. These show Brahmā (north) and Ugra-Narasimha (west). (That on the south is empty.) The pañcāśākhā doorframe has no carving. The pataṅga was intended to have shrine-models. From the shape of the mouldings, the temple seems to belong to the Rāṣṭrakūṭa period, possibly to the later part of the eighth century A.D.

Bhavanāsi Saṅgam, Rūpālā Saṅgamēśvara temple (Plates 394-402)

Situated in eastern Calukya territory, the Rūpālā Saṅgamēśvara and Bhujāṅgēśvara temples take considerable colour from the regional style. Imperial Rāṣṭrakūṭa features are not wanting, however. (The large hieratic sculptures also reflect some distant acquaintance with the art of Cōḷanāḍu.) In quality, these shrines far excel other local contemporary examples.

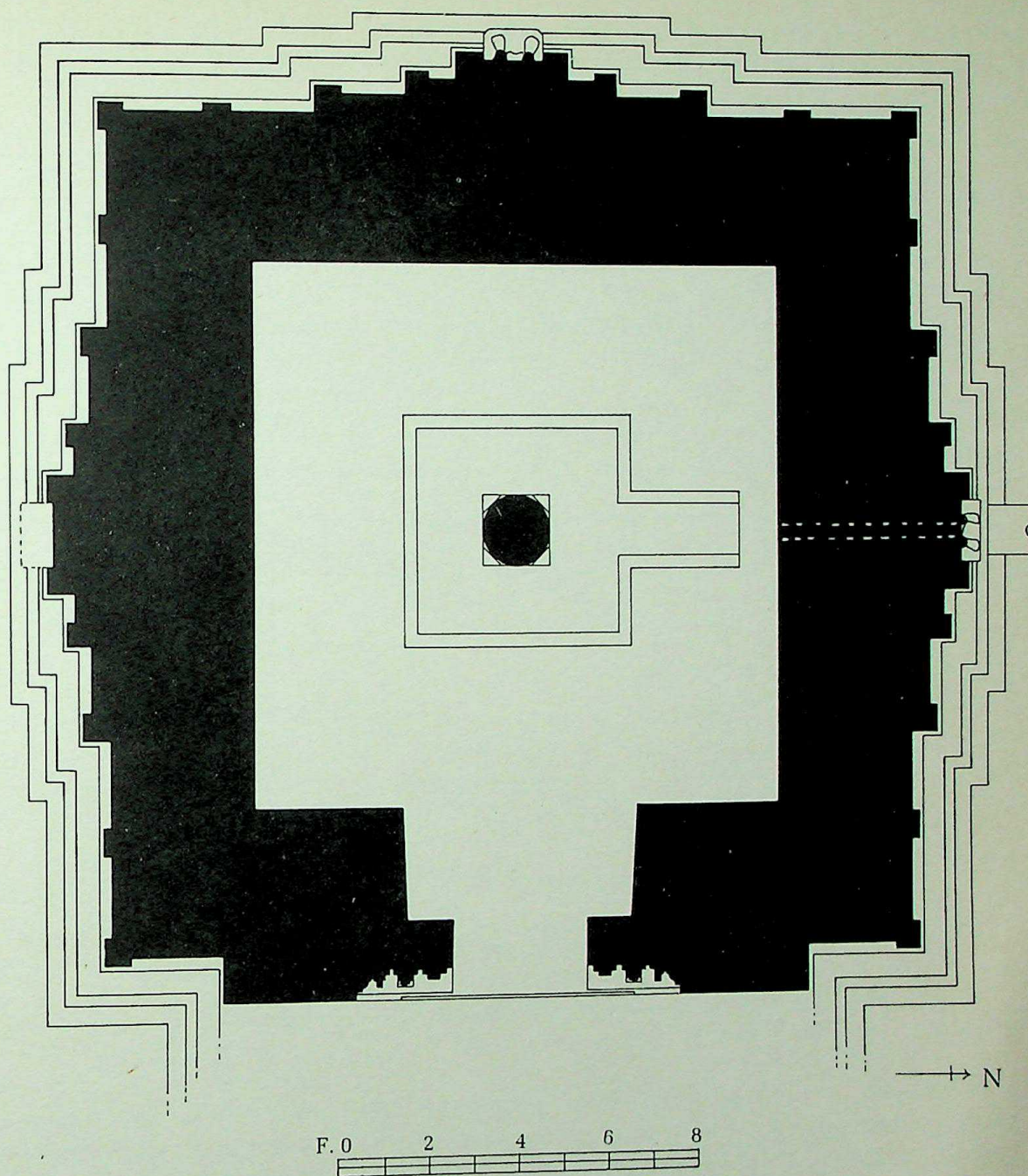


Fig. 52. Baccanaguḍḍa. Bacalinṅgēśvara temple, plan.

The east-facing Rūpālā Saṅgamēśvara consists of a vimāna, gūḍhamaṇḍapa, and mukhacatuṣkī. The tritala vimāna (Plates 394-395) is moderately large. The Kapōtā-bandha adhiṣṭhāna has a heavy kumuda. Its kapōta is relieved by alpanāsīs at regular intervals, bearing figures of bhūtas, nidhis, animals, flowers, etc. Below the auxiliary mouldings of the kapōta, inside the kaṇṭha, are short plain galapādas.

The vimāna has a wide bhadra, narrow kaṇṭhas, and very wide spaces between with handsome pañjarakōṣṭhas (Plates 394-395). The west bhadrakōṣṭha contains standing Śiva (Plate 394); others are empty. Within shallow slits carved in the faces of the southwest corner are two levels of small figures, the lower perhaps intended to be Dikpālas. The mālāsthānas of the Brahmakānta pilasters (Plate 396) are ornamented

and these include the typical alpanāsī of Rāṣṭrakūṭa form. Bhadra-niches are crowned by makara-tōraṇas. Pañjarakōṣṭhas at places preserve the leaping vyālas on the phalakas.

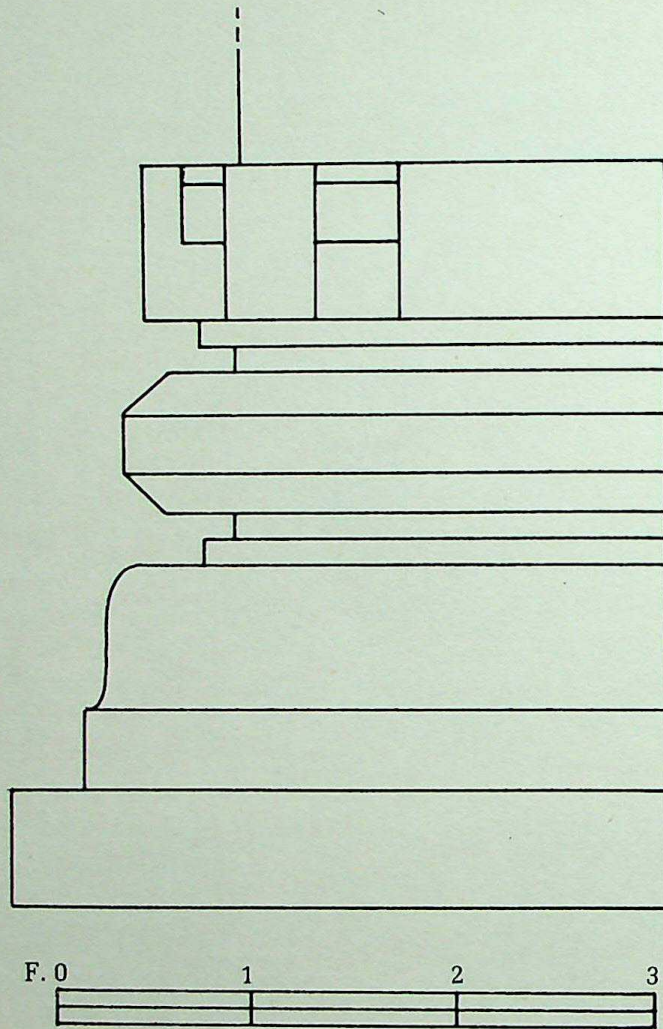


Fig. 53. Baccanaguḍḍa. Bacaliṅgēśvara temple, adhiṣṭhāna.

Haṁsamālā is featured below the kapōta (Plate 396). Many haṁsas are shown breast-wise but some are posed in three-quarter, their necks craning, a feature more frequently adopted in the next phase. The mukhapattīs of the kapōta-nāsīs are ornamented. Their gāḍhas carry gandharva and kinnarī heads. The pañjaras of the pañjarakōṣṭhas are articulated with the kapōta (Plate 397), their large nāsīs containing temple-models or, in rare instances (as on the west wall), a (Śaivite?) figure in lalitāsana.

Above the kapōta is the vyālamālā, followed by a hāra with karṇakūṭas, bhadraśālā, and nētrakōṣṭhas on the hārāntara-intervals. The lalāṭanāsīs of the bhadraśālā carry divinities; the nāsīs of the kūṭas have gandharva or kinnarī heads and seated figures, perhaps nidhis.

The second tala's pāda follows that of the āditala. The bhadras show forms of Śiva (Dakṣiṇāmūrti at the south). The recesses flanking the bhadras have apsaras; and between the pañjarakōṣṭhas and karṇas were pratihāra figures (a seated nidhi appears on the northwest corner). Haṁsamālā appears below the prastara-kapōta. Pañjara-nāsīs contain figures of Vināyaka, nidhis, bhūtas, etc. Some karṇakūṭas preserve stūpīs.

The third tala repeats the same sequence. Pratihāra figures were stationed at the karnas.

Above the vēdī, vimānapāla-vidyādhara pairs are placed at the corners rather than bhūtanāyaka or vṛṣa figures (these were placed at the ends of the bhadraśālā in Pallava and early Calukya temples).

The very shapely Brahmacchanda śikhara seems almost early Cōḷa in form and beauty; it has large mahānāsīs, though the low grīvā allowed no room for grīvākōṣṭhas. Seated images occupy the grīvā's cardinal points and extend into the gāḍha cavities. The corners of the śikhara are carved with beautiful vallimaṇḍala scrolls. The stūpī is well shaped. The proportions of the receding talās and their progression are exceedingly elegant, and, indeed, the vimāna is one of the finest Dravidian structures known.

The north antarāla niche is filled with jāla displaying Śiva Tripurāntaka (Plate 398), one of the earlier instances of this class of jāla. Above the niche is a beautiful makara-tōraṇa; at the bottom, the niche is supported by two lions between madalas that also bear on their front small figures of lions (Plate 398), with large, plain, shapely madala-modillions at the side. The niche on the southern wall contains a floral jāla, somewhat of Paṭṭadakal type (Plate 399). The makara-tōraṇa differs considerably from that on the north. The niche's pedestal shows two madalas at the extremities and dancing bhūtas between.

The plain masonry walls of the gūḍhamāṇḍapa have central projecting bhadra-lōkanas on north and south, each fitted with a jāla-vātāyana over which is placed a figure of Naṭeśa (Plates 400, 402). The projecting balcony is supported by a pair of lions under the pillars (Plate 400) with two, large, seated nidhi figures between. The pillarets bearing the prastara of the balcony are unadorned compound Viṣṇukānta. The balcony shows a long bhadraśālā in the hāra above.

On either side of the balcony, the wall bears a shallow niche framed by a tōraṇa of patra, citra, or makara type. The figure of Manmatha (Kāma) on the north is one of the best sculptures associated with the temple (Plate 401).

Table 6: BHAVANĀSĪ SAṄGAM, RŪPĀLĀ SAṄGAMĒŚVARA, GŪḢHAMANḌAPA

POSITION	RIGHT SIDE	BHADRA	LEFT SIDE
DIRECTION			
EAST N→S	Gaṅgā	[mukhacatuṣkī]	Yamunā
SOUTH E→W	two-armed male (with tridant)	Aṣṭabhuja Naṭeśa (in lalita)	Manmatha
WEST S→N	(unfinished)	[antarāla]	(weather-worn image)
NORTH W→E	—	Aṣṭabhuja Naṭeśa (in catura)	—

Below the utara are figures of vidyādhara, vidyādhari, and vidyādhara couples who glide in the air (a feature paralleled on some Calukya Nāgara temples at Ālampur).

These lack the effortless motion of those on the Kailāsa at Ēllōrā. Gaṅgā and Yamunā flank the mukhacatuṣkī. Haṁsas of the haṁsamālā are mostly in profile; the prastara and hāra above are extensions of those of the vimāna.

The wide mukhacatuṣkī has stairways with hastihasta-railings on the north and east. The pillars of the mukhacatuṣkī are square at base and top and octagonal in the middle; they are uncarved. Here, or possibly inside flanking the garbhagrha-door, were the two dislodged dvārapālas that were lying in the compound before the temple was dismantled recently for relocation because of the Śrīśailam hydroelectric project.

The interior has four compound-Citrakaṇḍa pillars in the nave, corresponding half-pillars on the wall, and two columns in the antarāla.

Bhavanāsi Saṅgam, Bhujāṅgēśvara temple (Plates 403-409)

This small dvitala shrine is a companion to the Rūpālā Saṅgamēśvara in style, though a little less exuberant in décor. It was similar in composition, but the gūḍhamaṇḍapa walls (and even courses above the jagatī of its Kapōtabandha adhiṣṭhāna) have been destroyed (Plate 403).

The vimāna has bhadra and karṇa parts with salilāntara recesses between (Plate 403). The bhadra niches are deep, but no longer contain images. The karṇa-faces retain small Dikpāla images (Plate 405). The bhadra niches have handsome tōraṇas; inside (at the top) are vyāla-riders and a peculiar parabolic arch (Plate 406). This niche is flanked by seated divine figures near the mālāsthāna of the pilasters. Brahmakānta pilasters, unlike those on the Rūpālā temple, have no ornament. Above the utara is a fine haṁsamālā, the haṁsas discretely placed and breastwise (Plate 407) as on Pallava temples in Toṇḍaināḍu.

The temple is small, with no pañjarakōṣṭhas in the recesses. The alpanāsīs of the prastara's kapōta and on the hāra contain heads or flowers. Vyālamālā and haṁsamālā form part of both talas. Prati figures, if any, are lost. The short grīvā has galapādas in the kaṇṭha; the intervening spaces are filled with full-blown lotuses. Haṁsavājana occurs below the śikhara, which has phālanās (as do some of the Biccavōlu temples). The śikhara is short; the kalaśa above is beautifully shaped and has a tall, pointed mukula.

The antarāla walls show simple geometric jālas with a tōraṇa above (Plates 403-404). The pilasters in the antarāla (Plate 408) show a web carving (muktādāma, paṭṭikā, padmapaṭṭī) and a nāsī on the laṣuna. The triśākhā doorway (Plate 409) has bāhya-, stambha-, and valliśākhās of no particular elegance. Door-guards and Gaṅgā-Yamunā are featured at the base of the jambs.

If one takes into account the pillars' form, decoration, doorframes, and style of sculptures and ornament, this and the Rūpālā temple seem later not only than the Kailāsa temple, but also the Chōṭā Kailāsa at Ēllōrā. Hence the date for both could be c. the second quarter of the ninth century A.D.

Aihoḷe, Kuntīguḍi group, temple no. 3 (Fig. 54; Plates 410-416)

This west-facing hall-temple (Plates 410, 412) in the Kuntīguḍi group of four temples looks externally like an early Calukya building in local Aihoḷe idiom. The shrine is placed within the hall and drawn toward the back wall as is the case in two earlier Calukya buildings in the same assemblage. The plain wall of the hall, one third the depth of the hall on the south side, is another archaic feature. The heavy, sloping roof of the hall, the raised platform together with the hāra above the nave, is also an early, local, characteristic. Even the kakṣāsanās with pūrṇaghaṭa motif seen here is a feature

probably introduced in Aihole in the late years of the Calukya period. The affiliation of this building to the Rāṣṭrakūṭa period, however, is clearly revealed by its four nave-pillars (Plate 414), the dwarf pillars along the kakṣāsana, and by the style of the garbhagrha doorframe. The type and style of lotus carved on the soffit of the lintel of the nave's rear pillars (Plate 416) also are clearly Rāṣṭrakūṭa in origin.

The stalky yet gorgeous Citrakhaṇḍa pillars of the nave have round laṣuna bedecked with muktādāma (Plate 415). This phenomenal blending of flamboyant laṣuna-nāsī with the heavy caturasra-decoration below and its co-ordination with the large nāsīs and basal paṭṭīs above the lower cube of the pillar make these among the most impressive exemplars of Rāṣṭrakūṭa column decoration. (The heavy taraṅga pōtikās, however, look somewhat more Calukya than Rāṣṭrakūṭa in style.)

The dwarf pillars along the kakṣāsanas (Plate 413) present a new technique for embellishment, their typical minute faceting and chamfering producing uncarved but well-defined bosses (a feature the aesthetic pretension of which later carvers made a virtue).

The ṣaṭśākhā doorframe of the garbhagrha possess padma-, mithuna-, stambha-, ratna-, nāga-, and valliśākhā (of peopled-scroll type). A large, anthropomorphic, garuḍa at the lalāṭa holds nāga tails. A conspicuous pūrṇaghaṭa at the pēdyāpiṇḍa proclaims the Rāṣṭrakūṭa affiliation of the doorframe (Plate 414).

Above the kapōta over the doorframe is an attic portion showing blank panels crowned by hāra with its usual components (Plate 414), a convention more Calukya than Rāṣṭrakūṭa.

The temple stands on a plain, rather unattractive, Mañcabandha upapīṭha. Its adhiṣṭhāna mouldings are much decayed. The kapōta, from which the roof rises, emulates wooden parallels underneath, where boxes formed by strips bordered by floral and cakravāka belts show birds, vidyādhara, ratnas, etc. A door has been fitted on the northern side (Plate 411), the open hall recently closed on the west.

Both the temple and the structurally separate catuṣkī in front (Plate 412) can be dated to c. the third quarter of the ninth century A.D.

Aihole, Kuntigudi group, temple no. 2 (Fig. 54; Plates 417-418)

This east-facing, rectangular, hall-temple in several respects resembles the rectangular temple no. 1 nearby built in the second phase of Calukya activity at the site (Plate 210). Its adhiṣṭhāna is like that of temple no. 1 and like that of the Lāḍ Khān temple in general features. The peripheral pillars at its front (Plate 417), however, resemble those of temple no. 3. The lintel above the entry-stair shows a flying vidyādhara carrying a sword and shield.

The pañcaśākhā doorway (Plate 418) of the garbhagrha (set against the west wall) shows padma-, mālā-, lathe-turned stambha-, erotic bhūta-, and valliśākhā. At the bottom are dvārapālas, river-goddesses, and nidhi figures. To either side of the garbhagrha are jālas. In spite of its archaisms, the temple seems close in date to temple no. 3.

Kaḍūr, pillars (Plates 419-422)

Surviving nave-pillars of an ancient Śiva temple of the Rāṣṭrakūṭa period in Kaḍūr were reused in a modern shrine of Añjanēya; these are now in the collection of the Department of Archaeology, Government of Karnataka. Only the heavily ornamented shafts survive. The décor follows a system of stratification that falls into a definite pattern. At the lowermost part comes ratnapaṭṭī followed by muktāvali; above comes a

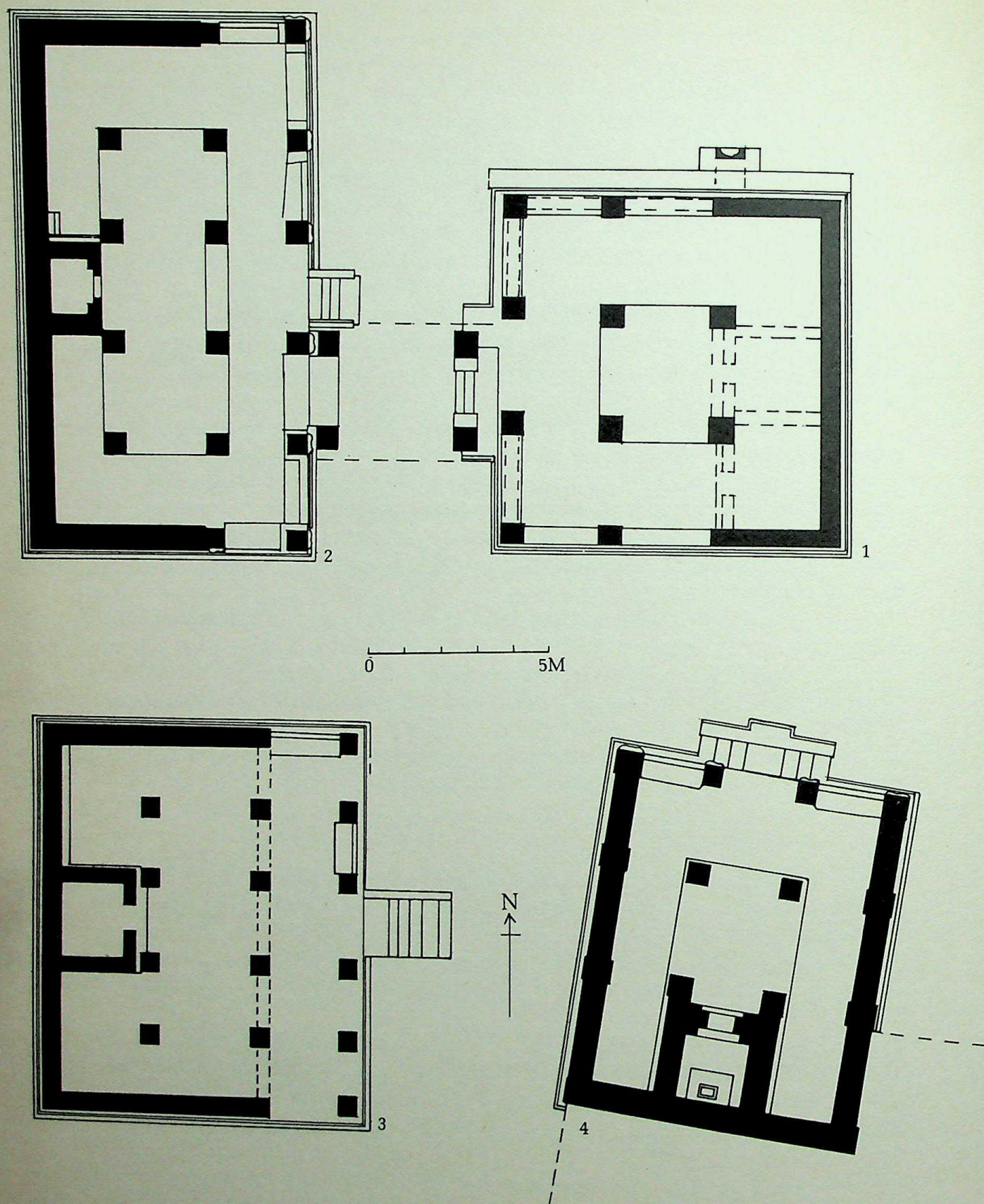


Fig. 54. Aihole. Kuntigudi group, temples nos. 1 through 4.

florid alpanāsī, partly overlapping a small fragment of a vertical belt; then comes a wide frieze depicting narratives such as Kailāśaharaṇa, Śivatāṇḍava, etc.; this is bordered by a padma and ratnāvali or muktāvali; next is a band showing valli, mayūras or

kinnaras, etc., then a border of ratnāvali and padma; then again a paṭṭa with flamboyant nāsī, which partly touches the somewhat squat laśuna. The pillars date stylistically from the end of Amōghavarṣa's period.

Maḷkhēḍ, pillars (Plates 423-424)

The Jaina temple in Maḷkhēḍ preserves a late Rāṣṭrakūṭa image of Pārśvanātha in one of its aisles and re-uses columns in its very late paṭṭaśālā that came originally from the nave of some Śiva temple; probably of the late years of Amōghavarṣa I. Antarāla columns from that temple, thinner but in the same style, are now in the Jaina temple's hall.

The columns in question, unlike Kaḍūr examples, are only moderately ornamented; their formal components and decoration are typically Rāṣṭrakūṭa. Above the base rises a shaft divided into a plain rectangular jaṅghā, a 16-faceted section (with paired lions sharing one head at the corners and an octagonal belt above ornamented with triangles filled with half rosettes), and the caturasra-block showing divinities (Gaṇēśa, Abhiṣēka-Lakṣmī, Ravi, Rāma and Lakṣmaṇa, Sūrya with Rājñī and Niṣprabhā), puranic or epic episodes (Gajāntaka-Śiva, Rāvaṇānugraha, Trivikrama-Viṣṇu, etc.), amorous couples, or battle scenes, sometimes in mālā loops, on its faces; above is a short, well-shaped laśuna with cardinal nāsīs and either a padma border or kṣudrā-nāsīs at sub-cardinal points. The ghaṭa is either flattened and round or with a sort of drooping kapōta-profile (Plate 423). The pōtikās, somewhat following wooden parallels, may be original.

Ālampur, pratōlī (Plates 425-427)

The large western pratōlī near the Ālampur group of temples was built, according to the associated inscription, in the first year of Dhruva Dhārāvarṣa and hence in c. A.D. 783. It is half as wide as it is deep and inside looks as if two pratōlīs had been joined together. It has a high, plain adhiṣṭhāna (treated more like a low prākāra) with kapōta above. The pratikaṅṭha above has vyāla figures placed above the alpanāsīs of the kapōta and beneath the pilasters of the wall (Plate 425). (The vyālas at places are replaced by galapādas showing kinnara, elephants, Vināyaka, etc.) The pilasters are plain vertical strips. The alpanāsīs of the prastara's kapōta, particularly on the eastern and western faces, show kinnarī heads, elephants, and flowers of different sorts in the gāḍhas. Above the kapōta at the top of the wall is a kaṅṭha with uncarved galapādas and a plain paṭṭikā.

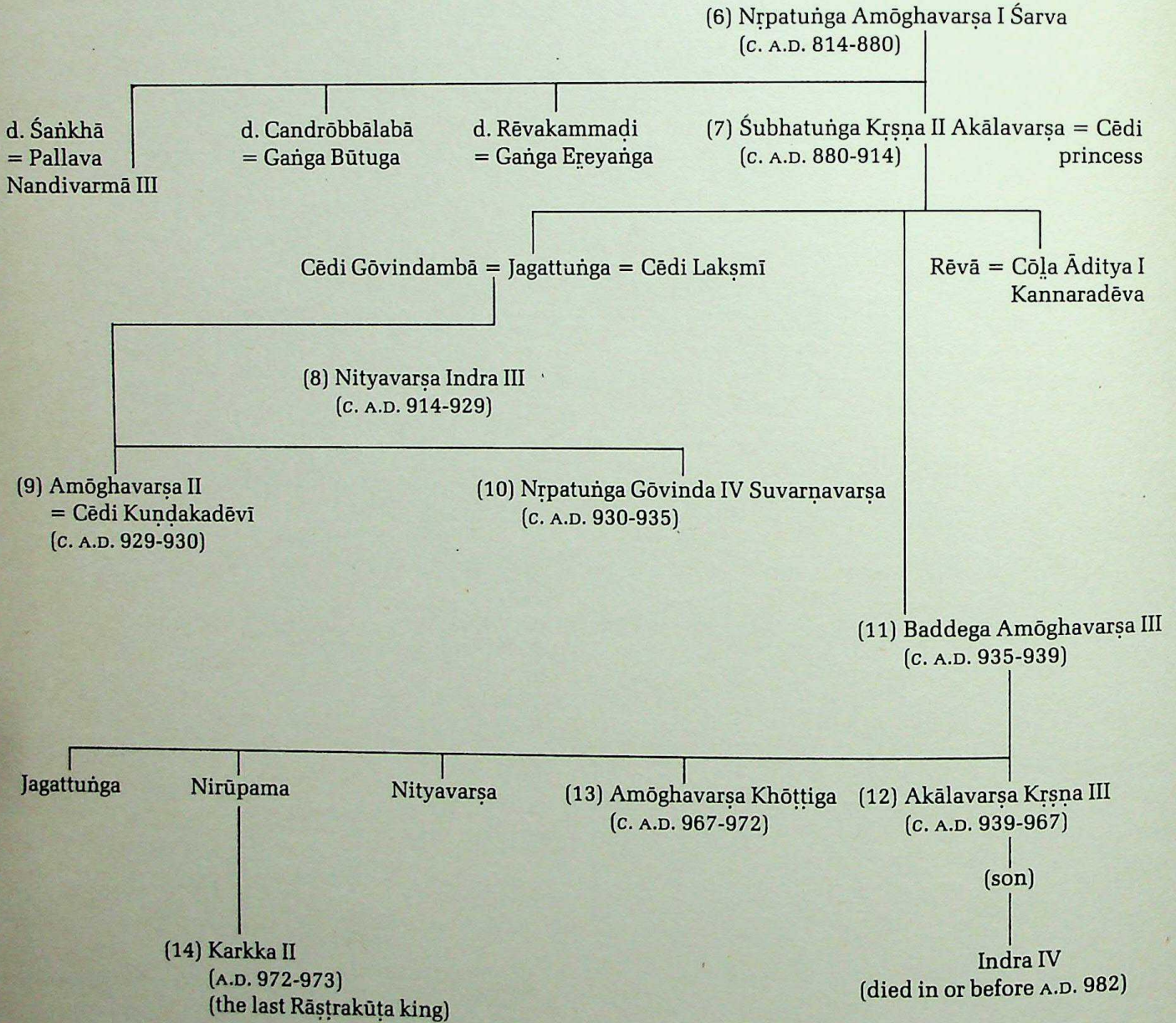
The long lateral walls of the pratōlī have 11 pilasters at slightly uneven intervals (Plate 426). Between the second and third pilaster from either corner is an applied kūṭakōṣṭha. The west wall shows pañjarakōṣṭhas instead (Plate 425). The vyāla riders flank the entryway at the level of the pōtikās.

Inside, the pratōlī has double indrakōśa-pavilions on the north and south, each raised above a stylobate (as outside) with a deep niche. These indrakōśas show at least three different kinds of pillars; one with pūrṇaghaṭa base and top (Plate 427) is clearly derived from local Calukya types. The elements of the other, composite, types can also be referred back to one or another eastern Calukya column in the Ālampur temples. The soffit of one of the lintels of the roof is carved. Two flat ceilings show figures of Brahmā and Andhakavadha. Although dated, the sparseness of ornament on this monument makes it of limited use for art-historical investigations.

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Genealogical Table: Rāṣṭrakūṭas of Maḷkhēḍ, Phase II



(For Map of Rāṣṭrakūṭa sites, see p. 106.)

Later Karnāṭa style, c. A.D. 880-973

Rāṣṭrakūṭas of Malkhēḍ: Upper Variation, Phase II

Historical Introduction

This late phase of Rāṣṭrakūṭa power on the whole heralded the decadence, and ultimately the downfall, of the dynasty; even then, there were a few brilliant periods, as during Kṛṣṇa III's reign.

Kṛṣṇa II, son-in-law of the Cēdi monarch Kōkalla, succeeded his father Amōghavarṣa in c. A.D. 878. His period saw several serious troubles for the Rāṣṭrakūṭas. The advance of the Pratihāra emperor, Bhōja, of Kanauj, could be checked only with substantial aid from Rāṣṭrakūṭa Kṛṣṇarāja of the Lāṭa branch; Mālava still was lost. The situation on the eastern frontier was more dangerous. The Eastern Calukya Guṇaga Vinayāditya invaded the Rāṣṭrakūṭa empire with results decisively in his favour. Despite Cēdi help, Rāṣṭrakūṭa forces had to retreat and the Eastern Calukya general, Pāṇḍuraṅga, overran the Rāṣṭrakūṭa territory; Acalapura Kiraṇapura were captured and Kṛṣṇa had to fly to the capital of his in-laws for shelter.

With the death of Vinayāditya, however, the tables were turned. Kṛṣṇa, with the active support of his Calukya vassal Baddega of Vēmalvāḍa, recaptured Vēṅgī territory and took the newly installed king Bhīma captive. Bhīma subsequently was restored to power. However, after a time he gathered his force and challenged the Rāṣṭrakūṭas. In a fierce battle near Niravadayapura, the Rāṣṭrakūṭa general Guṇḍayya was killed and so was Bhīma's young son. The warring sides seem finally to have agreed to end hostilities.

Kṛṣṇa, as a political expediency to win friends in Tamiḷnāḍu, had given his daughter in marriage to Cōḷa Āditya I. However, Kannara, the son by this princess, was sidetracked and Cōḷa Parāntaka I (prince by another queen) came to the throne instead. In a battle that followed at Tiruvallam, the Rāṣṭrakūṭa army was beaten back by the Cōḷas.

Kṛṣṇa's son, Indra III, had to repulse the attack of Paramāra Upēndra soon after he ascended the throne in A.D. 914. He next proceeded to the Pratihāra heartland, crossed the Yamunā, and captured the Pratihāra capital. Pratihāra Mahīpala had to flee, and only after the return of Indra to Mānyakhēṭa (A.D. 916) could he regain his kingdom with the help of his Candēlla feudatory Harṣa.

In the politics of Eastern Calukya succession, Indra could not succeed; his candidate, Tāḷa I of the collateral branch, was killed by Vikramāditya II.

After Indra, Amōghavarṣa II ruled only for a few months; he was maneuvered out

of power by his ambitious younger brother, Gōvinda IV, who had good looks, but also a licentiousness which alienated the courtiers.

Through a well-managed conspiracy, in which Gaṅga Būtuga (son-in-law of Gōvinda's uncle Amōghavarṣa) and Arikēsari II were involved, Gōvinda (who had sought help from Cōla Parāntaka I) was replaced by Amōghavarṣa III (who had remained at his father-in-law's court in Cēdi country). Opposition to Amōghavarṣa III by Dantiga and Vappuka of Acalapura, leaders of Gōvinda's faction, was crushed. Amōghavarṣa then helped Būtuga to oust his brother Rācamalla. The crown-prince Kṛṣṇa invaded Gaṅgavāḍi for that purpose, Rācamalla died on the battlefield, and his Nōlamba ally Aṇṇiga fled. Kṛṣṇa next unscrupulously attacked the kingdom of his maternal uncle and alienated the Cēdi house. He next proceeded toward Pratīhāra territory and captured the forts of Citrakūṭa and Kālañjar.

Amōghavarṣa, being old, largely left the affairs of state to Kṛṣṇa, who then succeeded him in A.D. 939. He, by his campaigns, ushered in a second period of great political supremacy for the Rāṣṭrakūṭa dynasty.

After quelling the rebel chief Lallēya (who questioned Kṛṣṇa's right to the throne) with the help of Būtuga, Kṛṣṇa next strengthened his resources and embarked on a career of conquest. He destroyed the Cōla's border army at Takkōlam, killed the Cōla crown-prince Rājāditya, and annexed all of Toṇḍaināḍu. He next pushed the Cōlas beyond their capital, Tañjāvūr, assuming then the titles Kāñcīkoṇḍa and Tañjaikōṇḍa. He pressed his victory as far as Rāmēśvaram in the Pāṇḍya heartland, setting up a pillar of victory; he founded two temples to Śiva there, the Kṛṣṇēśvara and Gaṇḍa-mārtaṇḍāditya (unless this is a reference to a site of the same name in Karnāṭaka).

After the death of Calukya Bhīma, Kṛṣṇa supported Dānārṇava against his younger half brother Amma in Vēṅgīdēśa. After some struggle, Amma at last fled to Kaliṅga.

After Kṛṣṇa III's lustrous epoch ended in A.D. 967, the downfall of the Rāṣṭrakūṭa dynasty was rather quick. One of Kṛṣṇa's three younger brothers, Khōṭṭiga, succeeded Kṛṣṇa as regent for Kṛṣṇa's son Indra. He proved to be unlucky. The Paramāras under Śīyaka Harṣa crossed the Rāṣṭrakūṭa borders, reached Mānyakhēṭa, and plundered the city. Gaṅga Mārasīmha, loyal feudatory of the Rāṣṭrakūṭas, put a brave face against this serious incursion but could not defend the kingdom. Khōṭṭiga died and was succeeded by Karkka II. This incompetent and wicked prince was the last stroke that broke the Rāṣṭrakūṭa empire (already reduced to a kingdom). He was deposed by the Calukyas led by Taila II, despite the loyal support of many allies who were killed in the battle. Gaṅga Mārasīmha took up the cause of Kṛṣṇa III's son, Indra IV, but his efforts met no success. Indra died through the Jaina rite of withholding food at Śravaṇa Beḷagoḷa in A.D. 975; Mārasīmha followed suit at Baṅkāpura in A.D. 982. The Rāṣṭrakūṭas, who had vanquished the Calukyas, by the irony of fate were destroyed by the Cālukyas.

Śaivism continued to be the paramount religion of the Rāṣṭrakūṭa empire. Jainism continued to receive patronage but distinguished Jaina teachers were fewer in this phase. Among them may be mentioned Paravādimalla, Nemicandra, and Sōmadēva (the author of *Yaśastilaka-campū* and the *Nītivākyāmṛta*). The Jaina poets Pampa I and Ranna took Kannāḍa to a literary level not previously achieved. Distinguished writers in Apabhraṁśa like Svayambhū and Tribhuvana-Svayambhū also flourished in the Rāṣṭrakūṭa period, probably late in the ninth or early in the tenth century A.D.

While extant important Jaina temples of this phase are only two (Hallūr and Paṭṭadakal), inscriptions mention a few more. Lōkāditya, a vassal of Kṛṣṇa II, built temples to Jaina, Hari, Hara, Buddha, and a reservoir (Lōkasamudra) in Lōkapura, which he founded some time late in the ninth century A.D. One Cikhārya founded a

Jaina temple at Mulagund in A.D. 903. A copper-plate charter dated A.D. 915 records that Indra III donated two villages for the Amōgha-vasatī at Candanāpurī-pattana (Candanapurī, Nasik District) to Vardhamāna-guru. Another charter of the same year records Indra III's donation of six villages for the Uriamma-vasatī at Baḍaner-pattana (Vādaner), also to Vardhmāna-guru. Kṛṣṇa II's widow, Candiyabbe, founded a Jaina temple at Nandavar for Ācārya Padmanandi in A.D. 932. In c. A.D. 972, Indra IV set up a pedestal for the lustral ceremony of Jina Śāntinātha in the vasatī of Dālvulpāḍu. Kṛṣṇa III's feudatory Saṃkaragaṇḍa founded the Jaina temple called Māṇikyāsvāmī in Āndhradēśa.

Architectural Features

Generally, the pattern of building a square vimāna (with or without bay-proliferations) continues to be followed in this phase. A rectangular vimāna can be noticed at Sīrvaḷ (temple no. 2), and some larger temples show more projected, clearly differentiated bays. Bhadrās are sometimes broken into three, even five planes—a central subhadra flanked by auxiliary upabhadrās. A gūḍhamaṇḍapa, larger than the vimāna, is usually added to the vimāna with an antarāla between. The gūḍhamaṇḍapa is provided with a mukhacatuṣkī; the Viśvēśvara-guḍī at Hallūr has a mukhamaṇḍapa. A Nandi-maṇḍapa may be connected to the gūḍhamaṇḍapa by an opposed flight of steps (particularly at Sīrvaḷ). Temples are generally nirandhāra, though the Jaina temples at Hallūr and Paṭṭadakal have a narrow pradakṣiṇāpatha.

There is a strong preference for Kapōtabandha adhiṣṭhāna, with kapōta and pratikaṇṭha (with or without ornamental enrichment). The decorative scheme of the pratikaṇṭha, besides the usual vyāla-busts and makaras, includes elements such as elephant-figures, amorous couples, and cameos inset in square or rectangular panels. A rare instance of a Padmabandha adhiṣṭhāna is noticed on temple no. 4 at Sīrvaḷ. Kumuda is either tripaṭṭa or round.

In the treatment of the wall, some noticeable changes are obvious. The thinning down of the kuḍyastambhas and the de-emphasis on ornamentation already had appeared in the Rūpālā Saṅgamēśvara temple. This is carried to the point that the wall, whether differentiated into bays or straight, uses the shafts primarily to produce a strong architectonic effect. The very simplicity of the design produces exceedingly graceful surfaces which needed little ornamental enrichment. The mālāstāna decoration resembles but is not identical with that on Cōḷanāḍu buildings. Pañjarakōṣṭhas or kōṣṭhas with no tops appear on bays and sometimes in the recesses; they generally are sham, carrying no decoration except at Kukkanūr and Bāgli.

In the prastara, vyālamālā shows an increased degree of variety and richness.

In this period, most vimānas are muṇḍamāla. A superstructure possibly may have been intended to be built in brick, as at Hallūr's Viśvēśvaraguḍī and the Kallēśvara temple at Bāgli.

The two extant Jaina temples (Hallūr and Paṭṭadakal) have an upper garbhagrha as well as a lower one. The square śikhara at Paṭṭadakal is one of an advanced form.

Columns inside the gūḍhamaṇḍapa are often without decoration. In some cases, considerable refinement in form and contour has been achieved. In other cases, the heaviness of earlier examples persists.

The antarāla pillars tend to be slender; in a few cases—as at Sīrvaḷ's Nandappā temple and the Navaliṅga temple at Kukkanūr—they support a tōraṇa. The engaged columns are usually Brahmakānta-Citrakhaṇḍa, showing no ornamentation.

Doorframes follow local idioms; in some cases no carving was intended. Buildings

of this phase seem concerned less with vigour and richness than with architectural refinement.

Kukkanūr, Navaliṅga temple (Plates 428-432)

The so-called Navaliṅga temple is an assemblage of nine vimānas of at least two different dates; as shrines were added, they were linked with the more ancient ones. The two earliest vimānas in this group are of the Rāṣṭrakūṭa period. The middle shrine in the southern row is the most important.

The shrine's Kapōtabandha adhiṣṭhāna is decayed. At places, cameos showing animals on the galapādas (or tulāpīṭha) of the kaṇṭha above kapōta are discernible. The vimāna is divided into karṇas and bhadra with subhadrās, with salilāntara-recesses between (Plate 428). The pāda is treated somewhat like that of the Kailāsa temple at Ēllōrā, and indeed is the last temple that follows this decorative scheme. The Brahma-kānta pilasters are wide, as in earlier temples; they show not only a richly ornamented mālāsthāna but also a vertical belt with vine going down to the base of the pilaster. The ghaṭa and pāli are decorated as in Cōḷanāḍu temples from the last quarter of the ninth century. Not only the taraṅga pōtikās but also the utara fronts show either a floral or bird motif, in imitation of the conventions of painted brick-and-timber houses.

The karṇas have niches that have large makaras above their pillars which hold the tōraṇa and nāsī (Plate 429); underneath this canopy is a seated female deity (Kamālā, etc.) as at the Kailāsa temple. Inside the karṇa-niches are Dikpāla-figures. The salilāntara-recesses and the subhadrās have richly carved kapōta-pañjaras (kūṭakōṣṭhas) with images (Brahmā is identifiable in one subhadra). On the upabhadrās are figures such as Rati-Madana, Gaurī-Śaṅkara, etc. The bhūtamālā at the top of the wall has so little space that the bhūtas seem crushed by the kapōta (Plate 428).

The prastara-kapōta has a high profile and has large, finely shaped, alpanāsīs with broad mukhapattīs and the usual vallimaṇḍala; it is further enriched with figures of birds, gandharvas, vidyādhara, rati-nāyakas, etc. The prati-kaṇṭha above possesses not only the customary vyāla- and makara-figures but also cameos bearing divine, human, and animal figures.

The hāra above was equally rich in ornamentation but is now much worn out; at places vimānapāla-vidyādhara in various states of preservation can be noticed. (The bhadraśālā is offset, reflecting the bhadra with subhadra below.) The gṛhapiṇḍi of the upper tala, though possessing aṅga-divisions, is simpler in treatment and the portion above its kapōta has disappeared.

A short kapilī originally was followed by a gūḍhamaṇḍapa of which only a fragment of its south wall (showing a large pilaster; Plate 430) is available. The pillars inside and the garbhagrha-doorframe are intact.

The Citrakhaṇḍa pillars inside (Plate 431) adumbrate the style of the tenth century. It is likely that these are a quarter of a century later than the temple itself. The decoration of the antarāla's Brahmakānta pilasters (bearing a tōraṇa; Plate 432), are, however, much in the style of Kaḍūr and Maḷkhēḍ.

The pañcaśākhā-doorframe has ratna-, valli-, mithuna-, stambha-, mālā-, and bāhyaśākhā. Gajalakṣmī appears at the lalāṭa. The space is filled with panels containing Śaivite images (liṅgapūjā, Naṭeśa, Tripurāntaka, etc.) to either side with nidhi-figures at the bottom panels added as an afterthought.

This temple dates probably from the close of the ninth century A.D. From a large number of inscriptions from the first phase of the Cālukya period, it can be surmised that this temple-group housed images of goddesses.

Hallūr, Viśvēśvaragūḍi (Plates 433-439)

Among ninth-century buildings in this village, temples of the Rāṣṭrakūṭa phase are the Viśvēśvaragūḍi and the Jaina temple.

The Viśvēśvaragūḍi consists of a tritala mūlavimāna, antarāla, gūḍhamaṇḍapa, and a mukhamaṇḍapa to which is attached a dvitala shrine for Nandi. The whole complex is set on a simple, unadorned, Kapōtabandha adhiṣṭhāna. The vimāna (Plate 433) is laid on a straight mānasūtra. Shallow kuḍyastambhas divide the pāda into three sections: the bhadra portion is wider. The bhadra space, and the space between it and the paired kuḍyastambhas on the karnas, have shallow sham-niches without pediment or eave. A haṁsamālā appears beneath the kapōta. Two upper talas have usual, but plain, hāras. These and the smallish Brahmacchanda śikhara are seemingly made of bricks and are heavily coated with plaster. The antarāla supports a śukanāsa.

The northern and southern walls of the gūḍhamaṇḍapa are divided by 12 kuḍyastambhas, two under each karnakūṭa, two pairs under pañjaras, and four under the extended bhadraśālā (Plate 434). At the lowest part of the pāda are diminutive sculptures of divinities like Brahmā, Śiva, Viṣṇu, Bhū-Varāha, Narasiṁha, Śiva-Gajāntaka, Durgā-Mahiṣamardinī, etc. No other alaṅkāra-dēvatās relieve this wall or the vimāna's upper talas. Small jāla-windows are set between the corner pairs of pilasters (Plate 434).

The semi-open agramamaṇḍapa (Plates 435-436) has ornamented dwarf-pillars and its kakṣāsanās carry customary pūrṇaghaṭa-carving on their outer faces (Plate 435). The shafts are divided into four sections (Plate 436): the lower is square and largely plain but with an ornamented maśūraka at the upper edge between pearl-strings; this is followed by an octagonal section with central vine-bands and two-armed divinities (Sarasvatī, Śiva, Kārttikēya, etc.) and mithunas on the corners. The upper cubical part shows grāsakīṅkaṇikā; the grāsa-heads vomit pearl-festoons, forming loops in which two-armed figures (Sūrya, Candra, nidhis, etc.) sit. Engaged pillars along the wall of the Nandi-shrine show similar decoration; those touching the gūḍhamaṇḍapa wall are simpler, with nāsī-bosses and other blocks and belts left uncarved (Plate 436). (The agramamaṇḍapa is entered through an opening on the north.)

Dvārapālas block the śākhās of the gūḍhamaṇḍapa doorway; innermost of these is ratnaśākhā. The pataṅga carries five shrine-models: the central one has śālā-śikhara; the flanking two have pañjaras; the end two have Brahmacchanda śikharas. All are under a coating of coloured plaster.

The interior of the gūḍhamaṇḍapa has four massive pillars as well as pilasters, both uncarved (Plate 437). The antarāla pillars are unornamented, Miśraka, with taraṅga pōtikās. The triśākhā garbhagṛha-doorframe has very little carving.

The smaller, west-facing, Nandi-shrine resembles the main shrine (Plate 438); it is connected to the east end of the agramamaṇḍapa. Inside are four, plain, compound pillars with plain pōtikās with a central tenon-like projection (Plate 439).

This complex may date from around the last quarter of the ninth century A.D.

Hallūr, Melagūḍi Jaina temple (Plates 440-445).

This handsome, south-facing, Jaina temple (Plate 440) is better preserved than is the Brahmanical shrine, though its ornamentation still largely is unfinished. It is situated on gently rising ground to the north of the village. It consists of a sāndhāra vimāna, antarāla, and large gūḍhamaṇḍapa with a hastihasta-stairway (Plate 441). The length of the temple is c. 69 ft., the width of the gūḍhamaṇḍapa 41 ft.

The Kapōtabandha adhiṣṭhāna has prati-kaṇṭha showing vyāla-busts carved only

on the west. The kapōta shows ornamented nāsīs with gandharva- and kinnara-heads also only on the west side.

The vimāna (Plates 441-442) shows karṇa, pratibhadra, and bhadra parts with salilāntara-recesses between. The slender Brahmakānta pilasters almost seem Cālukya. Below the prastara on the wall are figures of gandharvas, vidyādhara, etc. (Plate 442). The elegant haṁsas of the haṁsamālā (Plate 443) anticipate Cālukya developments. (On the east end of the north wall, a portion of bhūtamālā also appears.)

The vyālamālā above the prastara-kapōta is rather complex; besides the customary vyāla-busts and makara-figures, there also are vigorous human figures (adorers, celebraters, etc.).

The hāra contains karṇakūṭas, bhadraśālās, and pañjarakōṣṭhas. (The gāḍhas of the pañjaras contain fine temple-models.) The hārāntara-sections have nāsikōṣṭhas (mostly unfinished). The walls of the antarāla show small jāla-windows (Plate 441).

The gūḍhamaṇḍapa follows the details of the vimāna but has figures of standing Pārśvanātha and Bāhubali at the karṇas and bhadras (see Table 1); large framed jālas of Calukya extraction (with prastara-śālā above) are placed between the karṇas and prati-bhadras (Plate 441). The vyālamālā above the prastara shows only vyāla-busts. The details of the kūṭas, śālās, pañjaras, etc. have largely been left unfinished, as also the details of the makara-tōraṇas on the bhadras. Figures at the top of the wall to the right side of the door show a standing Jina and a seated Jina with adorers.

Table 1: HALLŪR, JAINA TEMPLE

LOCATION	KARṆA	BHADRA	KARṆA
WALL			
EAST N→S	Bāhubali with candraprabhāmaṇḍala and snakes below	Pārśvanātha	Bāhubali with candraprabhāmaṇḍala and snakes below
SOUTH E→W	Pārśvanātha	doorway	Pārśvanātha
WEST S→N	Bāhubali	Pārśvanātha	Bāhubali

The pañcaśākhā-doorframe of the gūḍhamaṇḍapa is without carving. It is surmounted by a small kapōta and pataṅga; the bosses are not carved. Inside the maṇḍapa are four pairs of Rucaka pillars like those in the Brahmanical temple's gūḍhamaṇḍapa but less massive (Plate 444). The taraṅga pōtikās are of Calukya type with projecting tenon on the front. The soffits of the lintels carry a series of three beautiful lotuses of Calukya rather than Rāṣṭrakūṭa type (Plate 445). The central pillars encompass a slightly raised raṅgabhūmi, perhaps inadvertently extended further toward the rear pillars.

The plain garbhagrha-doorway is pañcaśākhā. The pilasters flanking the door-frame bear pratihāras. A narrow andhārikā surrounds the garbhagrha.

A ladder from the east corner of the gūḍhamaṇḍapa leads to an upper sanctuary, now vacant. Its walls and śākhāyukta doorframe are simply treated. The hāra and superstructure are lost.

The date of this temple could be late in Amōghavarṣa's period, probably around

A.D. 880. The temple now enshrines a liṅga and Nandi; a fragment of the original stele bearing a Jina figure is lying inside the hall. The images of Pārśvanātha on the façade of the gūḍhamaṇḍapa have been deliberately mutilated; this may have been during the Viraśaiva uprising when many Jaina temples in northern Kaṇṇāṭaka were forcibly converted into Śaivite temples.

Aihoḷe, temple nos. 52-53 (Plates 446-448)

These two shrines stand in the Galaganātha group of temples near a dolmen. Both face west.

The southerly shrine (Plate 446) is a dvitala vimāna (the grīvā and śikhara are lost) with a large mukhacatuṣkī. Its Kapōtabandha adhiṣṭhāna resembles some of those of temples at Sīrvaḷ. The prati-kaṇṭha here shows a great variation of motifs. Besides vyāla-pairs, there are elephants, mīthunas, maithunas, etc. The hāra has somewhat graceless kaṇṇakūṭas and madhyaśālās. The aṅga-divisions are very shallow. Salilāntaras contain narrow pañjarakōṣṭhas. The Brahmakānta pilasters have both mālāsthāna and paṭṭikā ornamented. The bhadras have a central makara-tōraṇa with carved figures beneath. At the mālāsthāna level on the kaṇṇas are small figures of Gaurī-Śaṅkara, Viṣṇu, etc. The upper tala is somewhat clumsy. In the large kaṇṭha above the prati are figures other than vyālas and makaras such as Naṭeśa, vidyādhara, siddhas, etc.

The mukhacatuṣkī has a kākṣāsana above the adhiṣṭhāna which shows pūrṇa-ghaṭas between miniature pilasters. The dwarf-pillars of the porch resemble those of the Kuntigūḍi no. 3 and the hall of the Hallibasappa temple. The roof above has thick horizontal daṇḍas. This, and the absence of śukanāsa, show an atavistic revival of the earlier Calukya conventions. The doorframe resembles that of temple no. 52 nearby (Plate 448).

Temple 52 (Plate 447) stands to the northeast of no. 53, with which it is almost identical. The kapōta of its adhiṣṭhāna, however, is somewhat more profusely carved. Figures appear also at the bottom of the wall. These include Dikpālas at the kaṇṇas, Garuḍa (south face), etc.; in the upper section the kalpataru and a peopled-scroll are encountered (south). (No such figures occur on the east.) Gajalakṣmī appears on the east in the bhadra-tōraṇa's half loop. The temple's superstructure is lost. The kākṣāsana of the mukhamaṇḍapa shows Śiva, Viṣṇu, Durgā, etc.

The pāñcaśākhā doorway (Plate 448) has bāhyaśākhā with lotus petals, rūpaśākhā in the form of a peopled-scroll, stambhaśākhā with vine and floral carving, ratnaśākhā, nāgaśākhā, and finally vallīśākhā. At the bottom are large figures of Śaṅkha- and Padmanidhi and paired females holding lotuses. The udumbara is lost. Garuḍa above holds the tails of nāgas of the nāgaśākhā, as had been the Calukya convention.

These twin temples date stylistically to the second quarter of the tenth century.

Aihoḷe, Hallibasappa temple (temple no. 11) (Plates 449-450)

This looks like a square maṭha converted into a temple by raising the central nave and applying a sloping roof on the east and west. Behind the central pillars, abutted to the west wall, is the shrine, perhaps for Sūrya, whose image seems to be on the lalāṭa.

More important is the main door, flanked by large figures of Gaṅgā and Yamunā, below which are an elephant and a standing male (Plate 449). The doorframe resembles that of the Jaina temple at Paṭṭadakal; the tōraṇa with makaras with large foliate tails is well preserved (Plate 449). The triśākhā doorframe has stambhaśākhā, a second stambha for the tōraṇa, and a vallīśākhā of peopled-scroll type. Below the śākhās are typical Rāṣṭrakūṭa nidhis and pūrṇa-ghaṭas.

Interior pillars (Plate 450) are like the peripheral ones in the Kuntigūḍi temples, nos. 2-3 (Plates 417, 413). The exterior is archaistic, but the temple can hardly date earlier than the last quarter of the ninth century.

Mudhol, Siddhēśvara temple (Plates 451-453)

Only about two-thirds of the gūḍhamaṇḍapa of this splendid Śiva temple survives. The vimāna and mukhacatuṣkī are lost.

The exterior of the gūḍhamaṇḍapa (Plates 451-452) had five shallow bays, of which three are extant. The kapōta of the adhiṣṭhāna had its nāsī-bosses left uncarved. The mālāsthāna of the Brahmakānta pilasters also has no ornament. The kārṇas have decorative makara-tōraṇas; the bhadras have a śālā-śikhara supported on four, slender, segmented, circular pillarets. The recess near the kārṇa has a sham-niche topped by Brahmachanda śikhara; that close to the upabhadra has a sham-pañjarakōṣṭha. At mālāsthāna level, a series of figures represent narratives including some avatāras of Viṣṇu (Bhū-Varāha, Trivikrama), Lakṣmī, erotic figures, etc. The complex prati-kaṇṭha above the prastara, as usual with later Rāṣṭrakūṭa buildings, contains various figures besides vyālas. The hāra is tall, with kārṇakūṭas and bhadraśālās that resemble those on Aihole temple no. 53.

In the interior, four central pillars and some pilasters survive (Plate 453). Some are of the Rāṣṭrakūṭa compound-Citrakhaṇḍa type. The caturasra-blocks of two of the central pillars have figures in mālā-loops with ratnapaṭṭikā and other adornments above; the caturasra of the other two is carved as a vase-and-foliage, harking back to Ēllōrā (the section below is beautifully fluted with an ornamented medial band). (The caturasra-figures include Rati-Manmatha, Brahmā and Viṣṇu, Naṭēśa and Āditya, Ugra-Narasimha and Bhū-Varāha, apsaras, mithunas, maithunas, Rāma, Skanda, etc.) The nave has the usual Aṣṭa-Dikpāla ceiling with Naṭēśa in the centre.

This temple may be placed in the first quarter of the tenth century, or, at the earliest, c. A.D. 900.

Paṭṭadakal, Jaina temple (Fig. 55; Plates 454-461)

Separate, and rather away from the Brahmanical group and to the northwest, is the famous Jaina temple. In some ways it resembles the Hallūr Jaina temple; like it, the vimāna is sāndhāra and has an upper storey, which is intact. In this instance, almost all of the pradakṣiṇā-walling of the lower storey has collapsed, however (Plate 454). The gūḍhamaṇḍapa walls have no images; there were jālas on the subbhadras (now lost). Its plan looks toward later Rāṣṭrakūṭa developments. The mukhamaṇḍapa seems added as an afterthought.

The adhiṣṭhāna of the temple strongly resembles that of the Hallūr Jaina temple. It shows bhadra, pratibhadra, and kārṇa divisions. The garbhagṛha walls (now exposed to view; Plate 454) show slightly projected bhadras and a range of thin Brahmakānta pilasters. The wall is topped by kapōta without kaṇṭha or auxiliary mouldings.

The gūḍhamaṇḍapa's north and south walls are divided into seven bays; the projecting bhadra has both subbhadra and pratibbhadras. The recesses between bays contain narrow pañjarakōṣṭhas (Plate 455) with beautifully carved lalāṭanāsīs in the gāḍhas of which are stationed seated Jina images, Yakṣīs, etc.

The gūḍhamaṇḍapa walls are crowned by hāra. Praṇālas to drain the roof are provided in the salilāntaras. Just below the roof-level, elephant-figures jut out above the extremities of the bhadra.

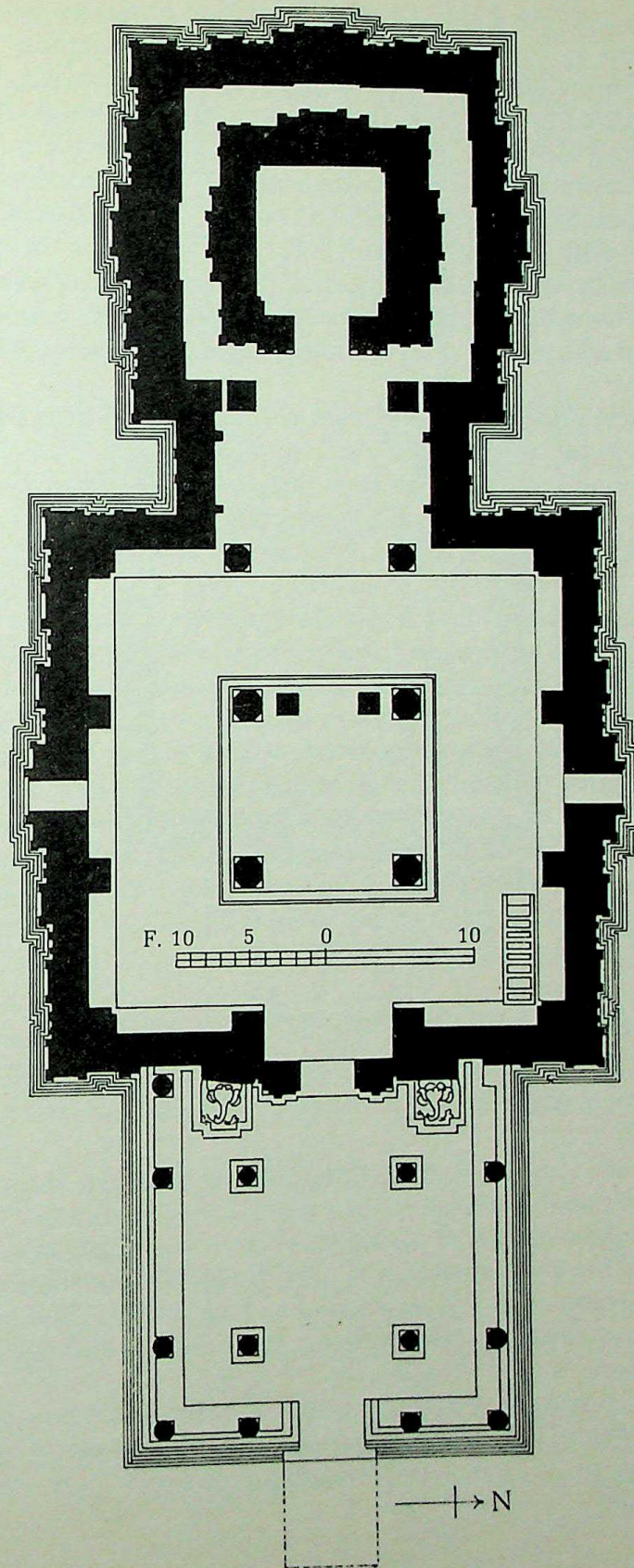


Fig. 55. Paṭṭadakal. Jaina temple, plan. (After Cousens.)

The ṣaṭśākhā-doorframe of the gūḍhamaṇḍapa is composed of bāhya- (with lotus petals), valli-, stambha- (sparingly carved), padma-, minor stambha-, and a plain śākhā (Plate 456). At the pēdyāpiṇḍas are Śaṅkha-nidhi, Padma-nidhi, and pūrṇaghaṭas. Above the kapōta is a hāra which includes karṇakūṭas, pañjaras, and a madhyaśālā. In the interior are four dwarfish, massive, compound-Citrakhaṇḍa, Rāṣṭrakūṭa pillars (Plate 457); the cube, facets, and laṣuna are uncarved. (Touching the taraṅga pōtikā are two thinner Rucaka pillars added behind as props.) In the antarāla are two, massive, composite pillars with muktādāma and lotus decoration for the inverted bell and laṣuna. They have expanded ghaṭa-capitals of circular type. The rear pair of pillars are Rucaka and have been left uncarved. The antarāla-walls each contain a niche which probably sheltered a Kāyōtsarga image of the Jina (one recovered some time ago during clearance).

The pañcaśākhā garbhagrha-doorframe has bāhya- (with lotus petals), stambha- of uncarved Rucaka type, depressed plain khalva-, again stambha- in the shape of a handsome compound-Indrakānta pillaret supporting an elegant makara with very florid tail (there is no tōraṇa), and a plain āntaraśākhā (Plate 458). The kapōta has nāsīs left uncarved; it supports a hāra with kūṭas, pañjaras, bhadraśālā, and with nāsikōṣṭhas between.

The upper shrine (Plate 454) is dvitala; its walls reflect the arrangement of the wall of the āditāla on a diminished scale. The first storey has hāra but the next is without. The subdued grīvā supports a Brahamacchanda śikhara with both karṇa- and bhadra-phālanās (aś on the Bhujāṅgēśvara temple at Bhavanāsi Saṅgam; Plate 403).

The mukhamaṇḍapa shares the same adhiṣṭhāna as the rest of the temple; kakṣāsa-na with figures of nidhi, vyālas, dancing bhūtas, etc. (Plate 460). The pillars along the āsanapaṭṭa and the four in the centre are the same type as in the antarāla, but thinner (Plate 461). On the wall of the gūḍhamaṇḍapa, inside the mukhamaṇḍapa to the either side of the doorway, are large elephant-figures with a rider (Plate 459).

This Jaina temple is one of the finest of later Rāṣṭrakūṭa buildings, and was probably founded early in the reign of Kṛṣṇa II.

Paṭṭadakal, Candrasēkhara temple (Figs. 56-57; Plate 462)

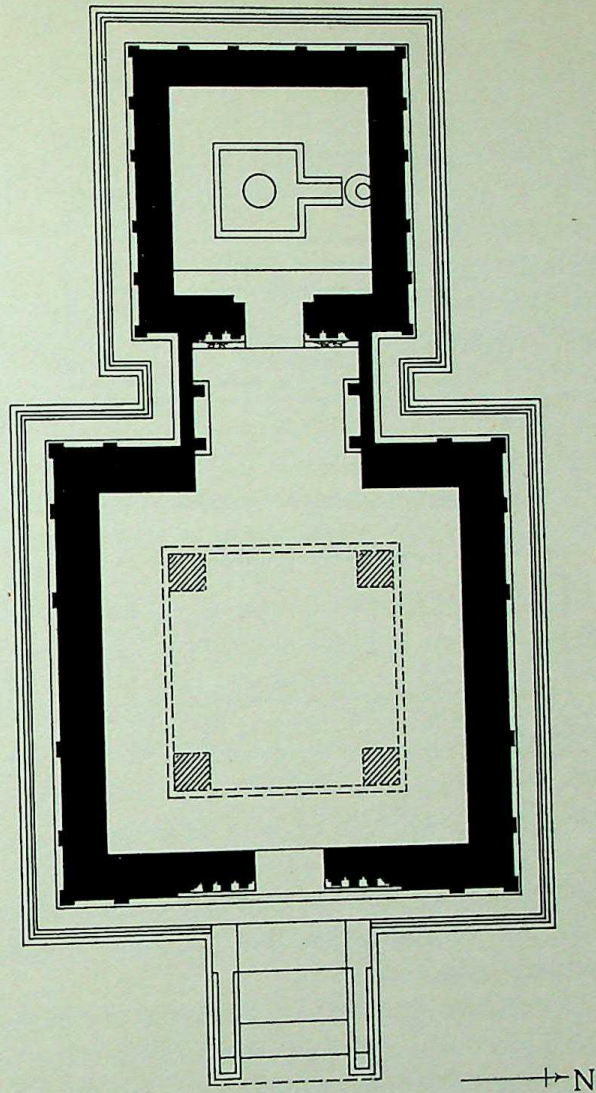
This recently cleared, small, east-facing shrine to the north of the Galagnātha temple has a square vimāna, short antarāla, and a gūḍhamaṇḍapa larger than the vimāna (Fig. 56; Plate 462).

The vimāna walls are marked by three pairs of pilasters; the wider central pair accommodates a decorative makara-tōraṇa (on the west, a mayūra-tōraṇa) but there is no niche. The gūḍhamaṇḍapa is approached by a hastihasta-stairway. The pañcaśākhā-doorframe of the gūḍhamaṇḍapa is unadorned. (The northern wall of this hall is damaged at the eastern end; the hall's roof is largely lost.) The inner walls of the antarāla have niches topped by śālā-śikharas. The ēkaśākhā-doorframe is plain. Dvāra-pālas guard the door.

Though small, this temple is elegant and well finished. The adhiṣṭhāna (Fig. 57) resembles those at Sīrvaḷ and hence the building may be dated to c. the end of the first quarter of the tenth century. A Nandi-maṇḍapa, of which only the plinth survives, stood before the hall.

Sīrvaḷ, temple no. 15 (Plate 463)

Sīrvaḷ (Śrīvolaḷ), on the Bhīmā river has a large concentration of Rāṣṭrakūṭa buildings



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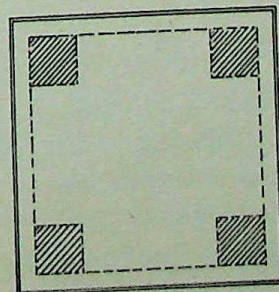


Fig. 56. Paṭṭadakal. Candrasēkhara temple, plan.

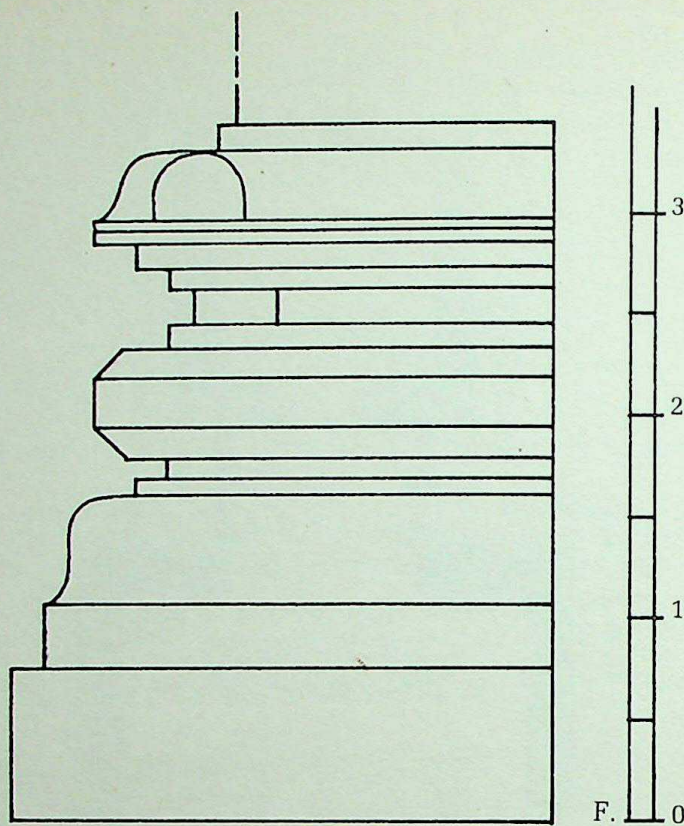


Fig. 57. Pattadakal. Candraśekhara temple, adhiṣṭhāna.

of the first half of the tenth century A.D. Most of these seemingly were founded during Kṛṣṇa III's period.

Temple no. 15 is situated on the westernmost outskirts of the ancient township and perhaps is the earliest extant building at the site. It consists of a vimāna and antarāla, with no maṇḍapa attached.

A bhūtamālā with vigorous and playful bhūtas is placed below the prastara; the kapōta has shapely alpanāsīs of typical late-Rāṣṭrakūṭa form. The antarāla has two, handsome, Simhapāda-Rudrakānta columns (Plate 463). (Such lion-based columns are otherwise unknown in Rāṣṭrakūṭa buildings.) The shaft has vertical and horizontal bands of carving and an alpanāsī, all of typically Rāṣṭrakūṭa type.

Sīrvaḷ, temple no. 16 (Plate 464)

Not far from the last temple and in a field, this temple has a ruined gūḍhamaṇḍapa. The adhiṣṭhāna is buried. The pāda shows projecting bhadra and kārṇas but no niches or decoration on the pilasters. A hāra tops the prastara (Plate 464). It is not clear whether the temple was dvitala; the presence of hāra, however, suggests so.

Sīrvaḷ, temple no. 1 (Plates 465-467)

On the easternmost outskirts of the *Sīrvaḷ* village stands a group of three temples. Temple no. 1 (Plate 465) faces east and is fairly large, with a dvi-aṅga vimāna, dvi-aṅga gūḍhamaṇḍapa, and a Nandi-maṇḍapa connected with the gūḍhamaṇḍapa by an uncovered platform provided with laterally opposed steps.

The vimāna (Plate 465) has Kapōtabandha adhiṣṭhāna with no decoration. Even the bosses for the alpanāsīs of the kapōta have been left uncarved. Brahmakānta pilasters (with mālāsthānas showing sketchy decoration) punctuate the wall. The prastara,

instead of having bhūtamālā (or haṁsamālā), has madalas (at places loti-formed) emerging from an ample ūrdhva-padma moulding (Plate 467).

The vimāna and gūḍhamaṇḍapa have no niches; the kapilī-walls have one (Plate 466).

The gūḍhamaṇḍapa (Plate 467) has a wide projection on each wall. The north wall had no opening; the south wall probably had a bhadra-avalōkana fitted with jāla (Plate 467). The roof is missing and the pillars inside have been removed.

The opposed flights of steps at north and south are provided with hastihastabanisters; the stairs led to a platform which allowed entry into the gūḍhamaṇḍapa on the west and to the Nandi-maṇḍapa on the east. (The Nandi-maṇḍapa is completely gone except for the adhiṣṭhāna and the low pīṭhikā on which Nandi stood.)

Sīrvaḷ, temple no. 2 (Plates 468-469)

This east-facing temple neighbors temple no. 1 and stands a little distance south of it. This is the largest of the trio and consists of a rectangular vimāna with an attached maṇḍapa, now almost completely ruined except for fragments here and there of the lower portions of the wall.

The vimāna has a projected bhadra on each wall; praṇālas are inserted to each side of the west bhadra (Plate 468). The rectangular plan and the presence of two praṇālas suggest that the temple possibly was dedicated to Tripuruṣa-dēva. Its adhiṣṭhāna is like that of temple no. 1, but with nāsīs exquisitely carved in low relief. The pilasters show figures in ivory-like relief within the pearl-loops of the mālāsthāna (Plate 469). The prastara-kapōta is gone, exposing the bhūtamālā completely to view (Plate 469); bhūtas and other beings here rank among the loveliest of their class. Some bhūtas are shown in playful attitudes, some dance, and several play on musical instruments; on the south wall of the vimāna, there is a frank display of amorous bhūtas. The corners of the bhūtamālā are guarded either by a lion or a vyāla.

Sīrvaḷ, temple no. 3 (Plates 470-472)

This two-chambered shrine stands a little to the east of temple no. 2. Its much ruined walls and the general concealment of its structure under débris and vegetation do not permit much observation. Its adhiṣṭhāna is like that of the former two temples; the alpanāsīs, however, are beautifully carved. There is a course of prati-kaṇṭha above the kapōta bearing exquisite, discretely placed, vyālas (Plates 470-471). At one place a bhūta also occurs; on the corners were superb makara-figures (Plate 472). The madhyapaṭṭa of the tripaṭṭa-kumuda at one place has zig-zag lines with a floral filling (Plate 470), a motif favoured in early Rāṣṭrakūṭa decoration. Loops appear on the mālāsthāna of the Brahmakānta pilasters as on temple no. 1.

Sīrvaḷ temple no. 4 (Plates 473-480)

This west-facing temple standing at some distance west of the last group is essentially of the same plan as temple no. 1 but is larger in scale and differs in certain elevational details. It is the most decorated temple at the site.

The vimāna is tri-aṅga, and the bhadra has projected subhadra (prabhadra). Unlike preceding temples, karṇas are separated from the bhadra by deep salilāntaras (Plate 474).

The adhiṣṭhāna is Padmabandha with finely rendered lotus petals on the padma moulding (Plate 478). The madhyapaṭṭa of the tripaṭṭa-kumuda has ornamentation

showing geometric patterns or vallis of different kinds. The prati-kaṇṭha shows spirited full vyālas. (The west side of the vimāna shows a pair of Vināyakas on the subhadra and a nidhi figure between the corner makara and the last vyāla.) Like Cōla temples, there is a vēdī above the adhiṣṭhāna. Its galapādas show figural decoration (some tableaux from the *Pañcatantra*).

The Brahmakānta pilasters have mālāsthānas with rich and fully rendered figural and floral carving (Plate 477). At the subhadra as well as in the recesses are very narrow, tall, sham-niches which function as a highly effective architectural motif. An exquisite haṁsamālā (haṁsas shown breastwise, as in Pallava and Gaṅga temples) appears under the shapely kapōta. (The architectonics of this vimāna and the plan of the temple are comparable to those of the best Cōla temples of Parāntaka I's time.)

The vimāna is preceded by a wide, long ardhamāṇḍapa provided with entrances with steps at north and south (Plates 473, 475). (This feature, unusual in Kārṇāṭa, resembles what became standard in the larger foundations of the middle and late Cōla phases in Tamiḷnāḍu.) The otherwise blank and monotonous wall of the ardhamāṇḍapa is relieved by a single niche. The southern doorway is somewhat wider, but featureless; the northern one has four śākhās: valli-, vajra-, vyāla- (left) or rūpa- (right), and bāhya- with lotus-petals, which are as graceful as those on the adhiṣṭhāna. Gajalakṣmī graces the lalāṭa.

The gūḍhamāṇḍapa (Plate 473) is planned as an almost square hall without aṅga-divisions. The elevational details are the same as the vimāna's except that the madhyapaṭṭa of the tripaṭṭa-kumuda shows a variety of figural decoration including scenes from the *Rāmāyaṇa* (Jaṭāyuvadhā, battle between Vāli and Sugrīva, etc.), *Mahābhārata* (Kirātārjunayuddha, etc.), *Pañcatantra* (monkey and crocodile, geese and tortoise, lion and hare, etc.), with animals such as antelopes, monkeys, lions, bears, etc., and erotic figures (human, animal, and in a few instances man-animal). The figures in the prati-kaṇṭha above the adhiṣṭhāna are more widely placed than on the vimāna; at places the vyāla is replaced by an elephant. The pāda is punctuated by six pairs of Brahmakānta pilasters; the second and fifth pairs frame jālas.

In the interior of the gūḍhamāṇḍapa, four central Brahmakānta pillars (Plates 479-480) show base, cube, Bhadraka division with carved medial band (showing triangles in series, caturasra showing grāsa and pearl-festoons with ṛṣis, pramathas, etc. in the loops), laśuna with nāsīs, ghaṭa, and pōtikā. The wall-pilasters are plain.

The mahāmāṇḍapa is followed by a Nandi-māṇḍapa (Plates 473, 476). The two structures are joined by a platform with opposed steps. The eastern opening of the Nandi-māṇḍapa is featureless and very wide (Plate 473); the west wall bears a small jāla-window (Plate 476). (The Nandi image now lies outside.)

A stele bearing a donative inscription dated A.D. 939, as described by M.S. Nagraja Rao, appears to be related to this temple. Judging by the style of the stele, it should be contemporary with the completion of the temple. This inscription, in fact, holds the key for fixing the dates of all temples in Sīrvaḷ.

Sīrvaḷ, temple no. 5 (Plates 481-482)

This temple seems a modern structure but has four Brahmakānta pillars and corresponding pilasters that are similar to those in temple no. 4 (Plate 481). One of the pillars has a brief inscription in ninth-century characters as determined by G.S. Gai (Plate 482). Whether an ancient temple existed at this site or these have been brought from one of the ruined temples is not clear. Stylistically, however, the pillars and their carving do not seem to differ much from those in other temples at Sīrvaḷ.

Sīrvaḷ, temple no. 6 (not illustrated)

This temple is rather battered; its features are like those of temple no. 1, with little ornamentation. The vimāna is slightly smaller than the gūḍhamāṇḍapa; they are connected by an antarāla with flights of steps on both sides. Entry is obtained through plain doorframes, now buckled and partially dislodged.

Sīrvaḷ, temple no. 7 (Plate 483)

This small plain shrine with a plain maṇḍapa has a Phamsanā superstructure with five kapōta tiers; it ends with prati and is crowned by a Brahmacchanda śikhara.

Sīrvaḷ, temple no. 9 (Plates 484-488)

This is the only temple in the late Rāṣṭrakūṭa period to possess an upapīṭha. Its plan resembles that of temple no. 4; it differs in having a large projected bhādra (seeming almost half a shrine; Plate 485) on the north and south sides of the gūḍhamāṇḍapa. No Nandi-maṇḍapa is present.

The vimāna has karṇas, two pratibhādras, and three recesses between (Plate 484). The central bays and recess contain a narrow niche-motif.

The temple's Kapōtabandha adhiṣṭhāna has no decorative pretensions; the mālāsthāna of the wall-pilasters shows figures in loops which include vyālas, dancing gaṇas, apsaras, and divinities such as Gaṇēśa, Durgā, Ugra-Narasimha, Sūrya and Candra, Rati and Kāma, a nāgārūḍha-figure (?), etc.

The bhūtas in the bhūtamālā gambol and are discretely placed; at places haṁsas also appear.

The ardhamāṇḍapa (Plate 484) is long, like that of temple no. 4, but slightly smaller. The northern side preserves a hastihasta-staircase; the pañcaśākhā-doorframe is much like that of temple no. 4.

The gūḍhamāṇḍapa's adhiṣṭhāna and wall follow that of the vimāna. However, narrow vertical jālas are inserted, three regularly disbursed on north and south. The eastern doorway of the gūḍhamāṇḍapa (Plate 486) has elephant-fronts emerging at the extremities of the bhuvaṅga.

Inside the gūḍhamāṇḍapa are four handsome Brahmakānta pillars, their laśunas exceedingly well shaped (Plate 487). Their medial bands show vine design, the catur-asra-cube has grāsas making three mālā-loops with dancing figures inside (Plate 488). The laśuna's faces have beautifully formed alpanāsīs. The central ceiling has a medalion with a rather weakly modelled eight-armed Naṭēśa. The pilasters in general echo the carving of the pillars.

Sīrvaḷ, temple no. 10 (Plates 489-490)

This east-facing temple has a vimāna, antarāla, and a mahāmāṇḍapa with doorways on three sides (Plate 489); entry is blocked by piled stones. The south doorway illustrated (Plate 490) resembles those of temples no. 4 and 9.

Sīrvaḷ, temple no. 12 (Plates 491-497)

The western outskirts of the Sīrvaḷ village contain a group of three temples of which two are of the late Rāṣṭrakūṭa period. Temple no. 12 is the largest surviving building in this period. In a sense, the vimāna is a much enlarged version of the vimāna of temple no. 9. It has four side-bays and a very wide, sub-divided bhādra with a central recess

(Plate 491). Sham-niches are placed in all the recesses. (From the cornice of each niche, a kadalipuṣpa hangs [Plate 493], a feature met for the first time in Sīrvaḷ.) The elegant Kapōtabandha adhiṣṭhāna (Plate 492) shows adorned figures of vyālas in the prati-kaṇṭha and, unusually, pairs of makara-heads at the corners. On the mālāsthāna-cum-laṣūna blocks are ivory-like muktāgrāsa with Śaivite monks inside the loops (Plates 493-494). The vimāna is constructed of excellent masonry, extremely well chiselled, with individual architectural elements particularly well finished.

The gūḍhamaṇḍapa connected with the vimāna has three small jālas on the south (mostly geometric), two on the west (one destroyed), and three with figures (two Gaurī-Śaṅkaras, one female figure) on the north.

The vast interior of the gūḍhamaṇḍapa has 12 pillars; the four at the corners are Miśraka (Plate 496); those between are thinner, with most of their shaft round (Plate 495). The central flat ceiling bears a full-blown lotus.

The front Miśraka pillars in the antarāla are thin and possess carving; the makara-tōraṇa (Plate 497) resembles that at Kukkanūr (Plate 432) but is longer.

Sīrvaḷ, temple no. 14 (Plates 498-499)

This temple, to the northeast of the last one, currently is under worship and has been heavily disfigured by new construction. The gūḍhamaṇḍapa (Plate 498) shows four side-bays and a broad bhadra with upabhadra and prabhadra divisions. Sham-niches appear in the recesses. Two doorframes in an adjoining modern shrine (Plate 499) probably belonged to this shrine.

Sīrvaḷ, vāpī no. 1 (Figs. 58 & 60; Plates 500-502)

This small but beautiful vāpī is a rare example of this type in South India. The vāpī's stepped nāla is in two stages, the initial stage at a right angle to the second. At the end of this L-shaped approach is the square kūpa. (There may have been a small tōraṇa at the entrance of the nāla; one of its small, ornate pillars survives.)

The uppermost course is plain masonry, then comes a shapely kapōta (Plate 501) beneath which is a row of figures (bhūtas but also several other figures including a fine cakravāka and narratives including Samudra-manthana; Plate 500); then comes a vājana and a kampa-paṭṭa with panels below (Plate 502) illustrating narratives from the Rāmāyaṇa (meeting of Sugrīva and Rāma, the golden deer, jaṭāyuvadha, etc.). The vāpī is beautifully laid out, with cleanly chiselled masonry.

Sīrvaḷ, temples nos. 17 and 18 (Plate 503)

On the opposite bank of the Bhīmā river are also buildings of the Rāṣṭrakūṭa period. There were at least four temples in two groups.

Temples nos. 17 and 18 stand near each other; of the two, that on the south is completely ruined, leaving only its plinth. Of temple no. 17 (Plate 503), only the vimāna survives; the gūḍhamaṇḍapa has lost much of its walling and pillars. It would appear, from some differences in the idiom used, that the guild that worked on this bank of the river differed from those in the main town.

The vimāna's Kapōtabandha adhiṣṭhāna (Plate 503) has two tall jagatī-courses. Kārṇa, bhadra, and prabhadra divisions need no comment. Vertical strips appear on the prabhadra face. In lieu of bhūtamālā or haṁsamālā, a series of short madalas occur. The kapōta at the prabhadra shows a large nāsī.

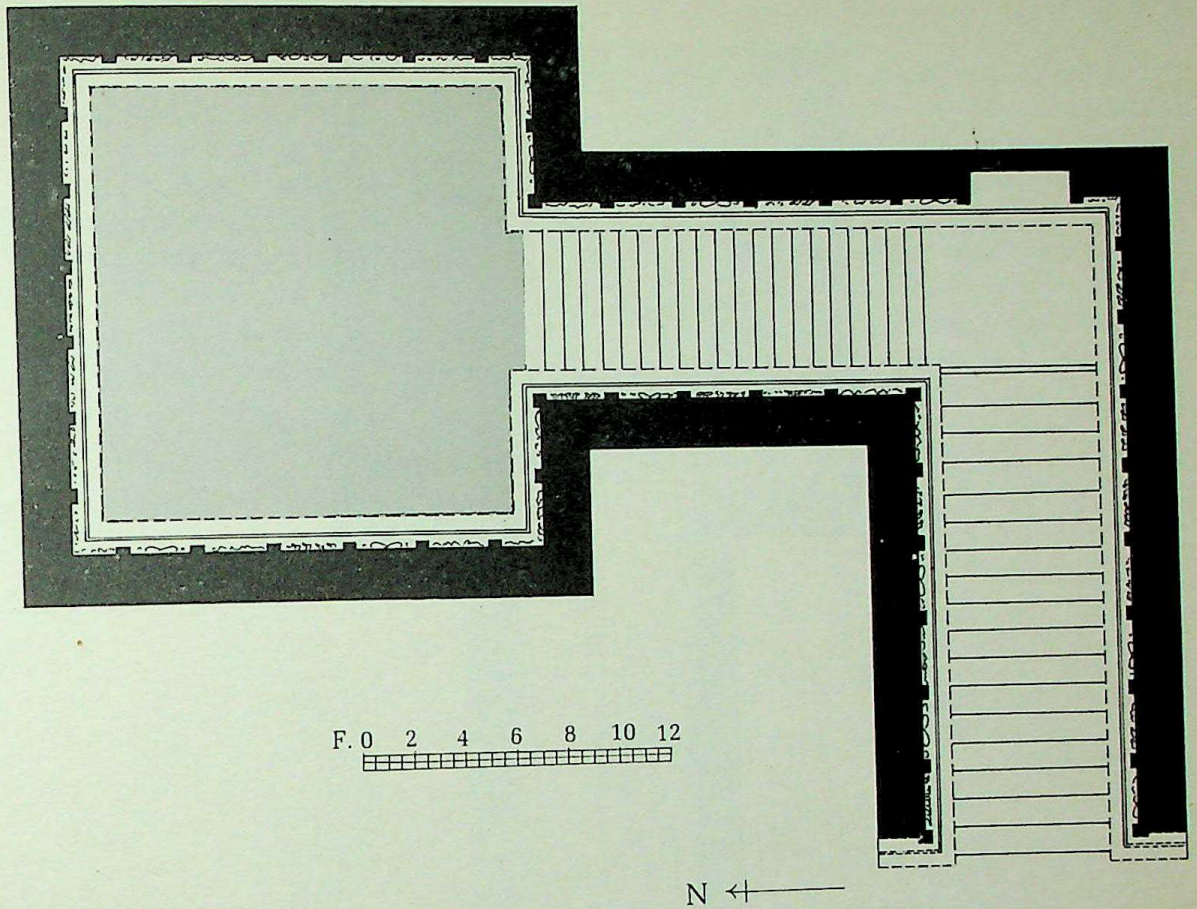


Fig. 58. Sīrvaḷ. Vāpī no. 1, plan.

Sīrvaḷ, temples nos. 19 and 20 (Plates 504-506)

Temple no. 20 is completely ruined. Temple no. 19 (Plate 504) has a Kapōtabandha adhiṣṭhāna; unlike that of temple no. 17, it uses vṛtta-kumuda on the karṇas and tripaṭṭa-kumuda on the prabhadrā and the upabhadras. The pilasters are unadorned. The prabhadrā is relieved by two vertical strips which go up to the lintel-soffit. Short madalas are featured below the kapōta. At the prabhadras, the central alpanāsī gives place to a mahānāsī (Plate 505). This treatment of the prabhadrā is unknown elsewhere in Drāviḍādēśa.

The southern wall of the gūḍhamaṇḍapa is largely intact; the northern wall is damaged and the eastern wall is almost gone. They follow the elevational aspects of the vimāna. The surviving pillars of the nave stand on a raṅga-bhūmi, are Ulukhalapāda-Rudrakānta, and have a carved belt below the laṣuna (Plate 506). Temples on this side of the river possibly date a decade or two later than those in Sīrvaḷ itself.

Sīrvaḷ, temple no. 21 (Plate 507)

This north-facing rectangular building (with an opening only on the north) may be a maṭha or kōṣṭhāgāra (granary) rather than a temple. The lack of a moulded adhiṣṭhāna, its straight featureless walls, and the simple prastara mouldings recall a kōṣṭhāgāra built in A.D. 1169 at Prabhāsa in Gujarat in Kumārapāla's time, and of a maṭha (c. seventh century A.D.) of the Maitraka period in the Khimēśvara group near Porbandar.

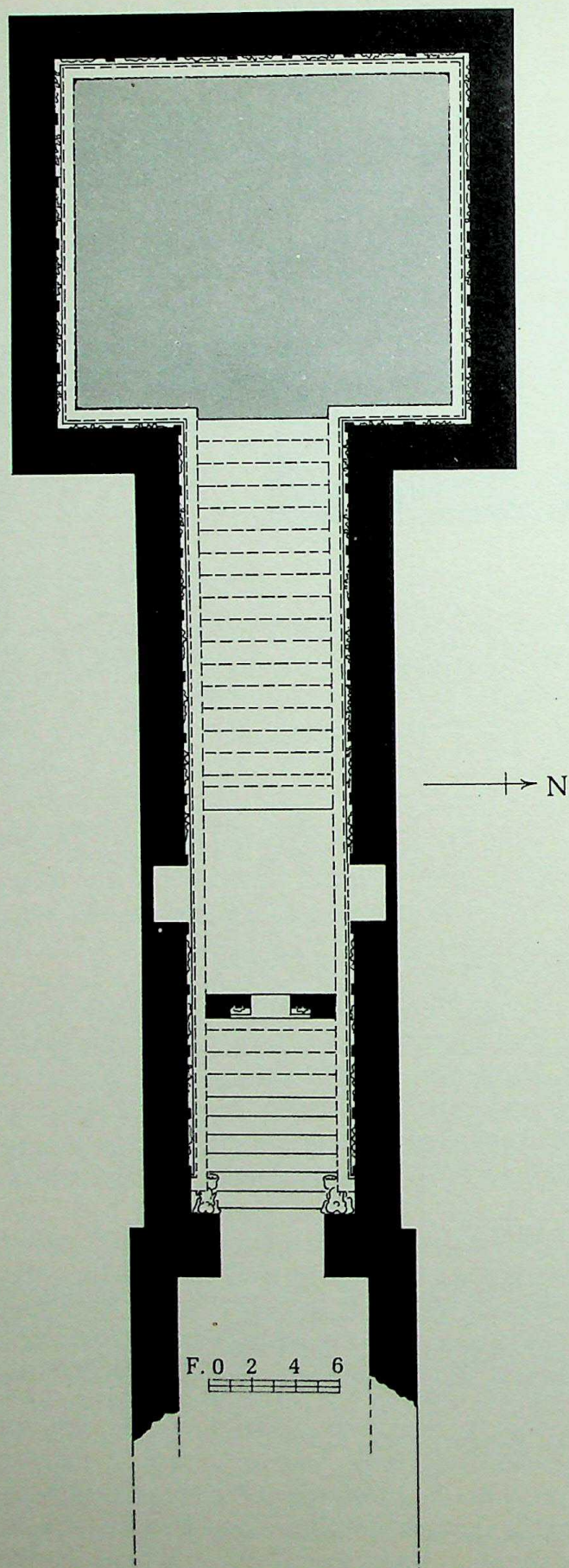


Fig. 59. Sīrvaḷ Vāpī no. 2, plan.

Sīrvaḷ, vāpī no. 2 (Figs. 59 & 61; Plate 508)

At the southern end of the site on this side of the river is a second vāpī (its inner walls largely out of plumb). The vāpī had a small entrance-porch; attached to it, perhaps, was a shrine or pavilion, of which only the forewalls and a triśākhā-doorframe remain (Plate 508). The doorway shows bāhyaśākhā, puṣpaśākhā, and vallisākhā. Śaṅkha- and Padmanidhi occur on the pēdyāpiṇḍa and Gajalakṣmī on the lalāṭa point.

The steps of the nāla are underneath the débris. The wall of the nāla has a kapōta with plain madalas below and panels which show siddhas, gandharvas, vidyādhara-couples, and episodes of Pralhāda, Kirātārjuna, etc. (Fig. 61). There are two niches; the lintel of one shows Gajalakṣmī. Workmanship on this vāpī is somewhat folkish and inferior.

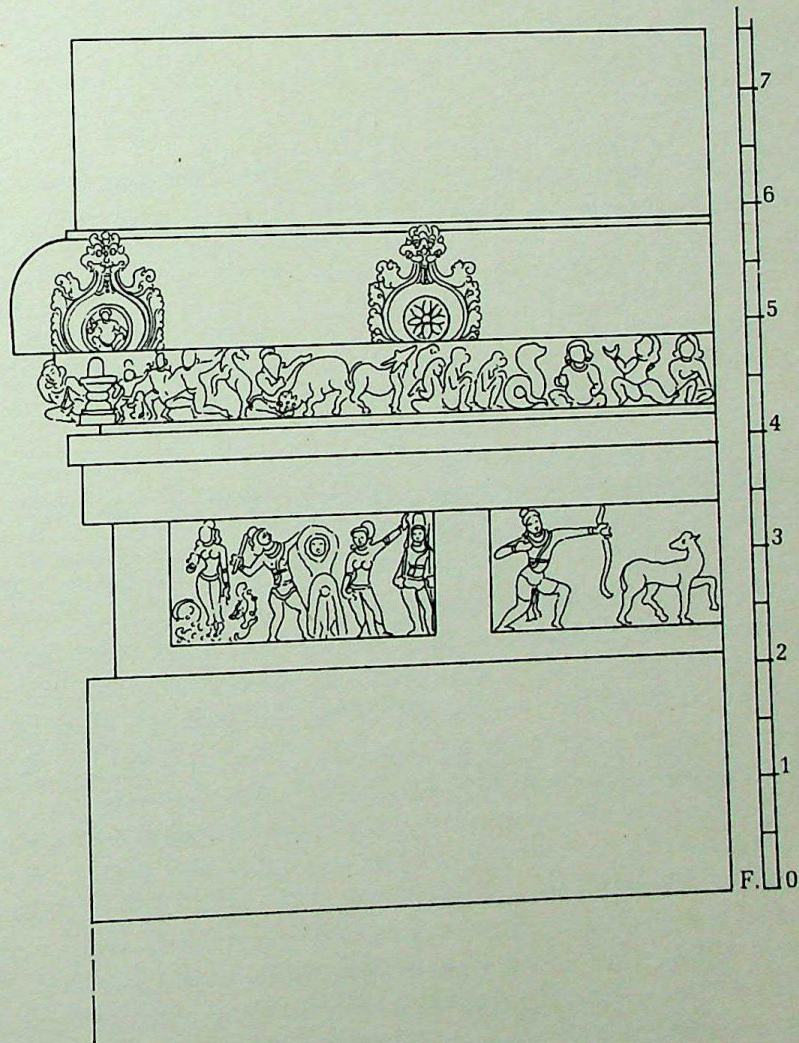


Fig. 60. Sīrvaḷ. Vāpī no. 1, wall-mouldings.

Bāgli, Kallēśvara temple (Plates 509-515)

The ancient temple of Kallēśvara faces east and consists of the vimāna (Plate 509) and a gūḍhamanḍapa; the latter has openings on the east and north. The Kapōtabandha adhiṣṭhāna has bold mouldings, close in form to those of the Jaina temple at Paṭṭa-dakal. The tulāpīṭha above the kapōta is carved with vyālas, apsaras, animals

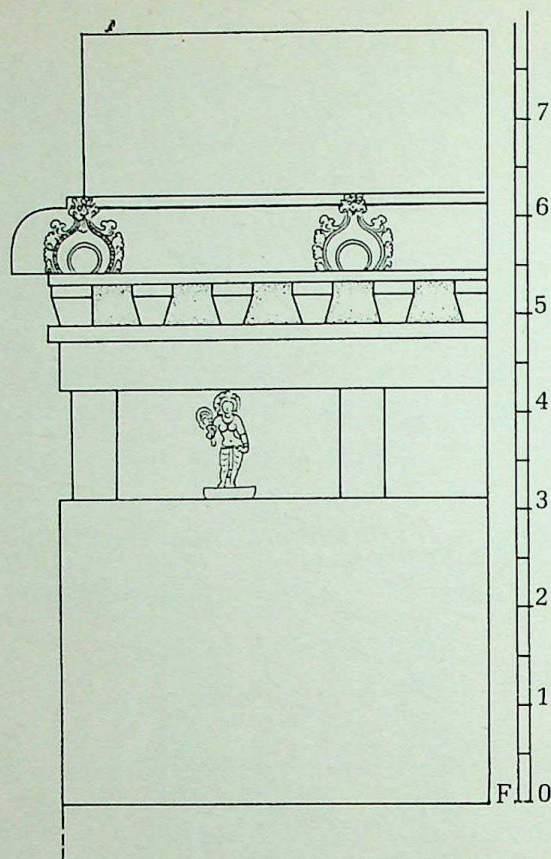


Fig. 61. Śirval. Vāpī no. 2, wall-mouldings.

(horses, elephants), and representations of liṅga and Nandi, Anantaśāyī Viṣṇu, etc. The bhadra having upabhadra-projection and the presence of pratirathas is typical of both late Rāṣṭrakūṭa and Nolamba conventions.

The Brahmakānta pilasters on the pāda are the same as those of other Rāṣṭrakūṭa buildings of the period. There are kūṭa-topped sham-niches on the bhadras and karṇas and pañjarakōṣṭhas on the pratirathas. The latter generally are in salilāntara-recesses in other Rāṣṭrakūṭa temples. Both the kapōta and the śikhara of these sham-niches have rich decoration (Plate 510). The kapōta of the prastara has alpanāsīs that bear a variety of figures, including rich erotics (Plate 511). The prati-kaṇṭha shows makaras, vyāla-pairs, erotics, mithunas, cavaliers, elephant-riders, Naṭeśa, etc.

The vimāna was designed to be tritala, though the top storey and śikhara are not extant. The upper talas that survive appear made of brick and plaster. A siṃhamukha praṇāla is inserted in the base-mouldings of the north wall of the vimāna.

The interior of the gūḍhamaṇḍapa shows four pillars with blocks and other sections left uncarved (Plate 512). (This type is ubiquitous in the late Rāṣṭrakūṭa phase.) Two pillars in the antarāla, which support a makara-tōraṇa that harbours meditating male figures in end-loops and Gajāntaka and Naṭeśa in the middle, are fully ornamented and have Śaiva dvārapālas at the base (Plates 513-515). (The doorframe is a later insertion.) The doorframe of the garbhagṛha proper is located further inside.

The presence of erotic figures, as on this temple, is not a frequent feature in Karṇāṭa. Vestigial pañjarakōṣṭha on the wall, the pillars, and the tōraṇa types show connections with the Navalīṅga temple at Kukkanūr and the Mudhol temple (Rāṣṭrakūṭa buildings of the early tenth century). The northern doorframe of the gūḍhamaṇḍapa here is of a typical, highly ornate, type known from the early years of the Cālukyas. The Bāgli temple thus should probably date to the middle years of the tenth century A.D.

Koṭipura, Rāmēśvara temple (Plates 516-517)

This rectangular temple is featureless from outside; it is a long barn-like edifice, uninteresting except for its catuṣśākhā-doorframe. The inner ratnaśākhā reminds one of rural silverwork; the central valliśākhā resembles that of the twin shrines near the Galaganātha temple; but the mālāśākhā and integrated bāhyaśākhā create a unique impression (Plate 516). Its singularity lies in its compositional elements, its basal rhizome-like part, the central block of spiralling valli, and the buckle some distance above followed by the mālā proper.

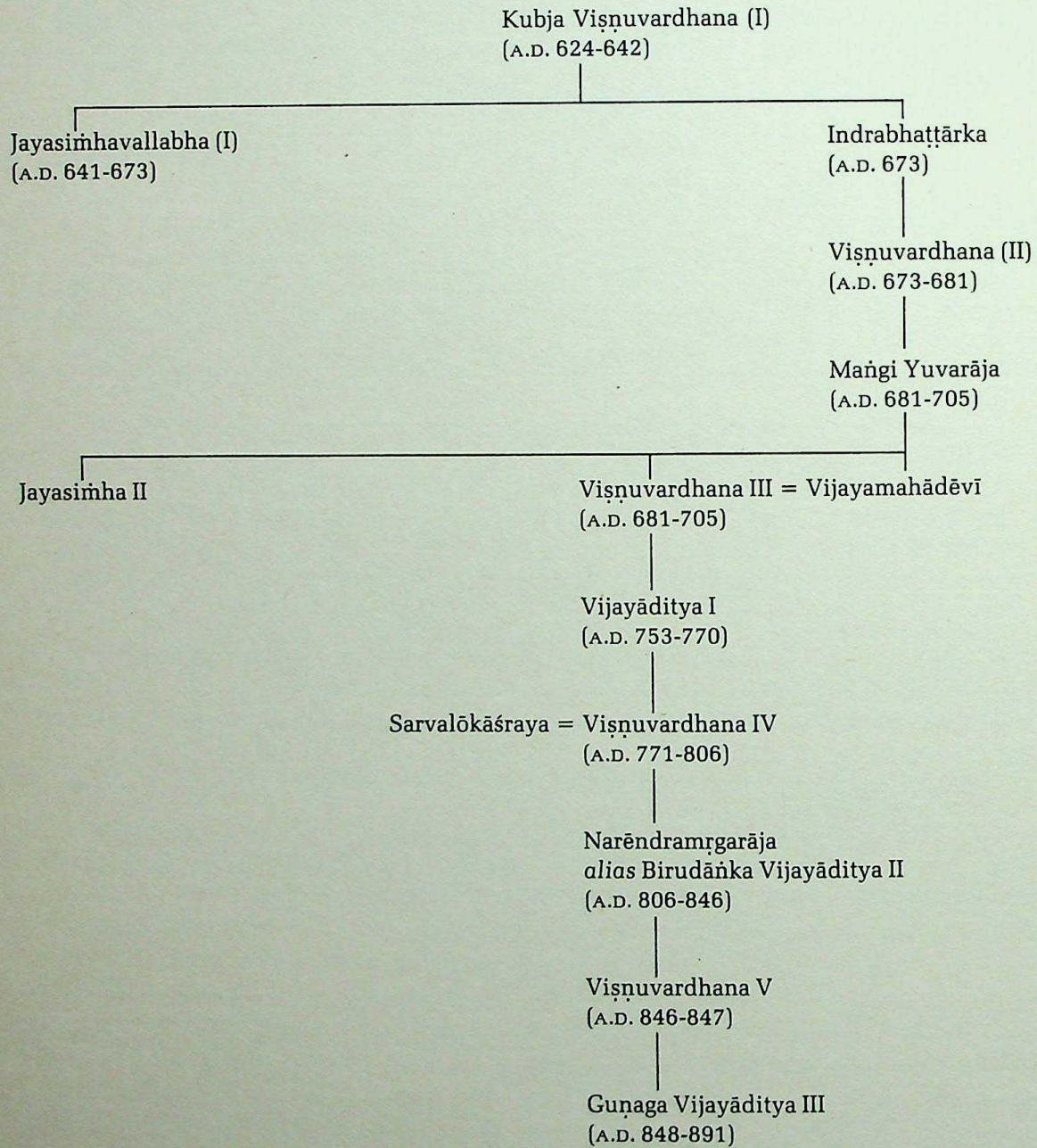
In the interior are polished pillars (Plate 517). A derivative (or variant) of this type is known also from Nōlamba as well as Cālukya times. The medieval inscription at the base of this pillar refers to a donation late in the time of Seūṇa Rāmacandra, when the Seūṇas had occupied parts of northern Karṇāṭaka.

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Genealogical Table: Eastern Calukyas of Vēṅgī, Phase I



Early Āndhra Karnāṭa style, c. A.D. 750-900

Eastern Calukyas of Vēṅgī: Phase I

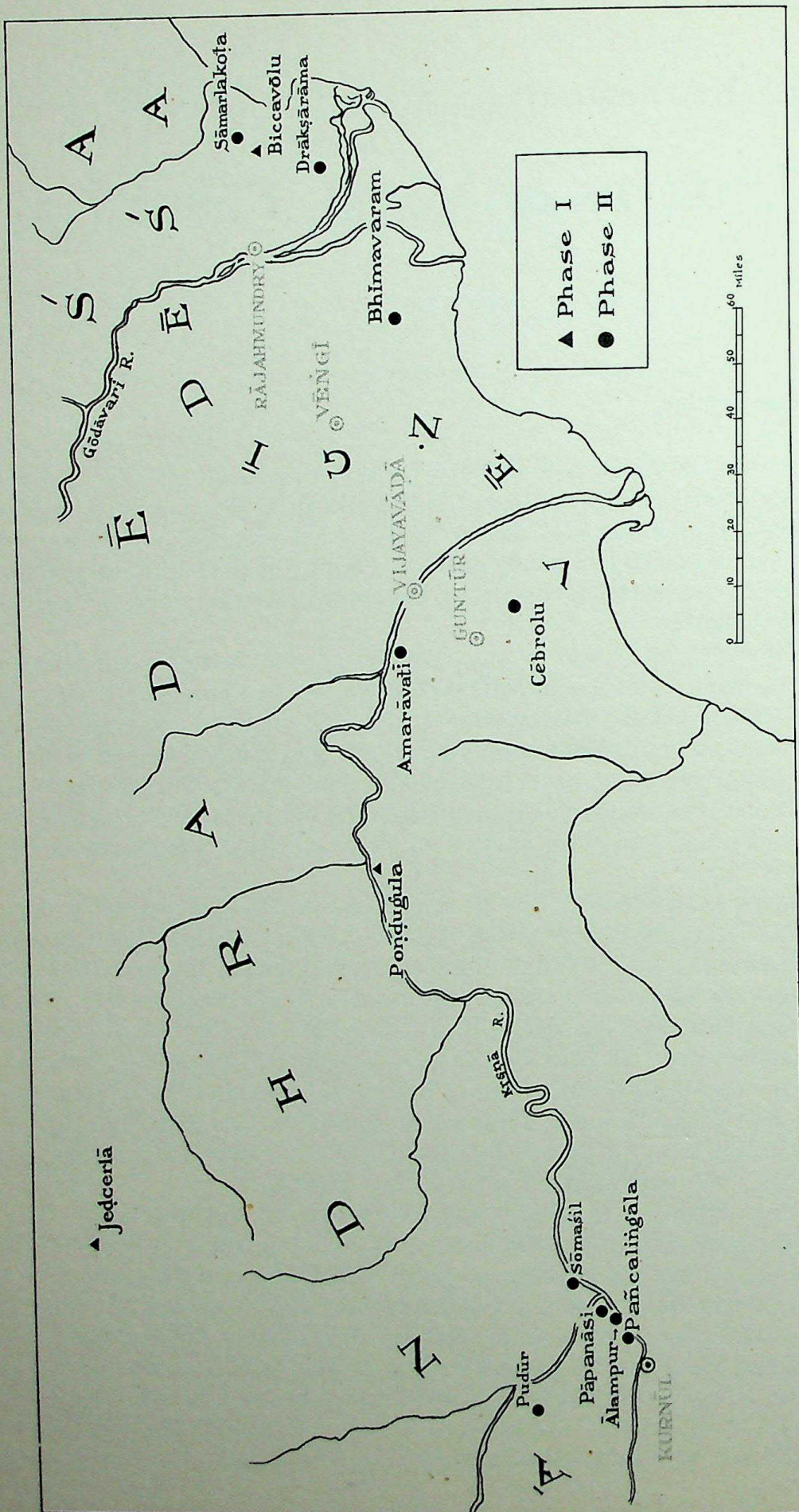
Historical Introduction

In the early decades of the seventh century, Calukya Pulakēśi II wrested Āndhrapatha, of which Vēṅgīdēśa was a part, from the Viṣṇukunḍis. He appointed his younger brother, Kubja Viṣṇuvardhana, as viceroy and granted him the status of an independent ruler in A.D. 624. Despite many ups and downs, the Eastern Calukyas survived until the 12th century when the last ruler, Kulōttuṅga, became ruler of Tamiḷnāḍu as well as of Āndhradēśa.

Early references place the kingdom of Vēṅgī between the Mahēndra mountains in Kalinga and the Maṅṅeru river in Nellore District, Andhra Pradesh. Vēṅgī's western frontier most often was the Eastern Ghāṭs, although at times conquest allowed its extension to areas across this natural border. Until Vijayāditya II ascended the throne in A.D. 806, Vēṅgī seems to have been troubled by strife over succession and by rebellious vassals. This could explain why the Eastern Calukyas were not able to resist Rāṣṭrakūṭa incursions, and were compelled to accept their suzerainty, late in the eighth century.

Vijayāditya II (A.D. 806-846) was an able monarch who did succeed in expelling the Rāṣṭrakūṭas, winning victories also over the Gaṅgas. Slightly later inscriptions speak of 108 battles he fought and of 108 temples he founded that were dedicated to Śiva Narēndrēśvara (apparently named after his title "Narēndramṛgarāja"). The reign of his successor, Guṇaga Vijayāditya III (A.D. 848-891), was equally illustrious. His victorious marches over lands of the Gaṅgas, Nolambas, Rāṣṭrakūṭas, Vemulavāḍa-Calukyas, Cēdis, and the Eastern Gaṅgas of Kalinga achieved political supremacy over much of ancient Dakṣiṇāpatha. Temples at Biccavōlu and the founding of the township itself date from his time. ("Biccavōlu" itself apparently is a corrupt form of "Birudāṅkaprōḷ," following another of his titles, "Birudāṅka.")

Śaivism was favoured in this period of Vēṅgīdēśa. The five famed Buddhist ārāmas — Bhīmapura, Ḍakāremi, Pālakolanu, Drākṣārāma, and Amarāvātī — became centres of Śaivism from the seventh century. Kālāmukha and Pāsupata sects were predominant. Digambara Jainism enjoyed the support of the commercial communities and also occasionally found royal patronage. Sub-sects like the Aḍḍakali-gaccha of the Valahāri-gaṇa and the Yāpanīya saṅgha are known also to have commanded respect. Ayyaṇa Mahādēvī, consort of Kubja Viṣṇuvardhana, founded a Jaina temple known as Naḍumbi basadī at Vijayavāḍa and Kalyāṇavasanta, a Raṭṭaguḍi vassal of Jayasimhavalīabha II, donated land to Arhat Bhaṭṭāraka in the latter half of the eighth century.



Āndhradēśa and Vēṅgīdēśa: Eastern Calukya sites (Phases I and II)

Architectural Features

As far back as the third/second century B.C. a strong architectural tradition in brick and stone existed in Āndhrapatha. Structural temples in brick, as recent work by R. Subramanyam and I.K. Sharma indicates, began to be built as early as the first century A.D. These were followed by rock-cut excavations, as at Vijayavāḍa, by the late sixth and early seventh centuries A.D. possibly under the patronage of the Viṣṇukunḍis. Under the Eastern Calukyas, rock-cut temples were excavated at Aḍivisōmanapalli and Bhairavakōṇḍa.

Temples in Vēṅgīdēśa earlier than the ninth century do not survive; several notable medieval temples, however, had earlier brick structures of which the foundation courses have come to light. In Western Āndhra, in territory ruled by Calukya Vikramāditya I (c. A.D. 655-680), a few examples also exist that belong to the Āndhra-Karṇāṭa style. These adopt North Indian superstructural forms, but with details characteristic of the Āndhra-Karṇāṭa region.

From the ninth century onwards, the Drāviḍa tradition becomes the backbone of Āndhradēśa's architectural style. Influences of Kalinga, weak in this phase, percolate through the Mahēndragiri barrier and become stronger in the later medieval period.

Āndhra temples generally are nirandhāra, consisting of a square vimāna, ardhamandapa or antarāla, and mukhamandapa. In Vēṅgīdēśa temples generally have Pādabandha or Kapōtabandha adhiṣṭhānas. Variations in kumuda form often appear as in later Pallava and Rāṣṭrakūṭa buildings. Temples adhere to the mānasūtra and delineate bhadra and karṇa by using salilāntara recesses. Deep recesses can be noticed in temples at Poṇḍugula and Biccavōlu. A hallmark of this early style is the presence of pañjarakōṣṭhas in the wall-recesses of the temples, a feature adopted perhaps from Toṇḍaināḍu. (The absence of the pañjarakōṣṭhas can be noticed on the Nakkulaguḍi, Vīrabhadra, Kāñcanaguḍi, and Rājarājēśvara temples in Biccavōlu.) Temple walls use Brahmakānta pilasters. In the Gōliṅgēśvara, Rājarājēśvara, and Vīrabhadra temples, an elephant motif appears between pilasters and supports niche-pilasters on the bhadra. Niche-tōraṇas seem of Rāṣṭrakūṭa extraction. Makara-tōraṇas are widely used, though mayūra, haṁsa, and kinnara types also occur. The more elaborate tōraṇas have makara tails drooping down as far as the base of the mālāsthānas. Particularly in Biccavōlu examples, these recall filigree work analogous to the carved scrolls encountered in Kalinga temples, though the main stylistic mould is Eastern Calukya and the spirit Drāviḍa.

In the standard temple, the superstructure has no more than three storeys with the prati at a level much lower than on the temples of lower Drāviḍadēśa. This feature is found from Biccavōlu in the east to Bhavanāsi Saṅgam in the west. Talas are mostly arpita. The high gr̥hapīṇḍī, duplicating the wall's pattern, is sometimes decorated with mithunas and apsaras. The boldly projecting capitals of the pilasters and the presence of pañjarakōṣṭhas create a feeling of massiveness in the superstructure. The excessive rise of the vēḍī and the prominent prati-projection are features of earlier temples (Poṇḍugula); a little later (Biccavōlu), a subdued grīvā gives the mahānāsī of the śikhara an illusory prominence. Vṛṣa figures do not appear on the corners.

Eastern Calukya temples are invariably Brahmachanda; the śikharas of the later temples at Biccavōlu possess central and corner offsets, as do some later Rāṣṭrakūṭa examples. The top courses of the śikhara are lost in most cases. Perhaps some conqueror has forcibly uprooted the gold kalaśa and damaged the upper part in the process. Even where the śikhara is less damaged or undamaged, the original kalaśa is generally

missing. Three types of praṇālas are noticeable in this phase: *simhavadaktra*, *vṛṣavadaktra*, and plain.

The Śiva temple at Poṇḍugula and the Gōliṅgēśvara temple at Biccavōlu both have a fair-sized mukhamāṇḍapa. Other temples built in the latter half of the ninth century have only an ardhamāṇḍapa. The mukhamāṇḍapa is treated simply, with no offsets; recesses feature niches, as on the Śiva temple at Poṇḍugula. Pillars rarely show rich carving.

The doorway to the garbhagrha, as in the Vīrabhadra temple or the mukhamāṇḍapa of the Gōliṅgēśvara temple, is triśākhā and features figures of Gaṅgā and Yamunā at the base of the jambs. On the whole, however, doorframes in this area are plain and uninteresting.

A couple of plain, early buildings are known from Poṇḍugula. Storied brick buildings are known from Alvanipalli and Jeḍcerlā.

Columns are seldom used in this period in Vēṅgīdēśa. The Śiva temple at Poṇḍugula and the Gōliṅgēśvara at Biccavōlu, however, employ Citrakhaṇḍa pillars. The two, plain, early temples at Poṇḍugula have engaged columns in the ardhamāṇḍapa (one ornamented).

Most temples were dedicated to Śiva; two at Biccavōlu apparently were sacred to Sūrya; two may have been Jaina. Most temples have images in bhadrā-niches. The Gōliṅgēśvara is the only temple with images also on the karṇas and pratibhadrās. Rules for the placement of the images do not seem to have been fixed at this time; whatever appears differs from that generally found in either Karṇāṭaka or Tamiḷnāḍu. Images such as Aja-Ēkapāda may be due to the influence of neighbouring Kāliṅga; the placement of Gaṇēśa (south), Skanda (west), and Dēvī (north) is reminiscent of the same territory.

Poṇḍugula, Śiva temple (Plate 518)

This dvitala vimāna has heavy, clear-cut karṇa, bhadrā, and pratibhadra divisions with deep recesses between; the pratibhadrās are somewhat pañjara-like. The buried adhiṣṭhāna was probably Pādabandha. Brahmakānta pilasters canton the wall. Bold alpanāsīs on the kapōta have faint mukhapattī ornamentation. The nāsīs on the kūṭas, śālās, and pañjaras of both storeys show gandharva-heads. The gr̥hapiṇḍi is laid out like the ground floor. Haṁsamālā appears below the kapōta. The mahānāsīs on the grīvā harbour beautiful and powerful vimāna-models. The Brahmachanda śikhara has good flexure. A mahāmāṇḍapa, with plain bhadrā niches, is joined to the vimāna by a short antarāla. The temple may be dated to the late eighth or early ninth century A.D.

Ayyangaripalem, Bobbanagi Śiva temple (Plate 519)

This temple resembles the Poṇḍugula temple except that the nāsīs are less heavy and pañjaranāsīs show temple models instead of gandharva-heads. The Brahmachanda śikhara is partly ruined. It, however, closely followed that of the preceding temple.

Poṇḍugula, old temple no. 1 (Plate 520)

Poṇḍugula had two other temples built in the eighth century. The first (Plate 520) is an austere cube with one upper storey and probably a Brahmachanda śikhara; it has no hāra carving. The mouldings of the Pādabandha adhiṣṭhāna are simple and heavy. The ardhamāṇḍapa has no stairway. The ardhamāṇḍapa's primitive opening has two uncarved pilasters. The garbhagrha opening is also plain.

Ponḍugula, old temple no. 2 (Plates 521-523)

This temple has a broad bhadra and karnas with short salilāntara-recesses between. Well-formed Brahmakānta pilasters set off the masses. The proportions, for such a small and unpretentious structure, are usually good (Plate 521). The kapōta is marked sparsely by nāsīs. No superstructure survives. Below the kapōta-cornice is a row of dentils.

The ardhamandapa (Plate 522) has excellent proportions and is well articulated in relation to the vimāna. The engaged columns at the opening show ornamental carving of Rāṣṭrakūṭa extraction but with local touches (Plate 523).

Biccavōlu, Rājarājēśvara temple (Fig. 62b; Plates 524-525)

Biccavōlu was doubtless the most important of Eastern Calukya cities and was adorned with notable buildings in stone. Several ninth-century structures here survive. Three temples that stand side by side, the Rājarājēśvara (south), Gōliṅgēśvara, and Candraśekhara (north), seem contemporaneous and differ only in minor points; the central Gōliṅgēśvara is the larger, and is richer in its ornamentation.

The vimāna of the Rājarājēśvara temple (Plate 524), as in rare cases among late Pallava temples, has a recessed bhadra-face while pratibhadrās and karnas project; the latter show shallow, sham, slit-niches. The Pādabandha adhiṣṭhāna has dhārāvṛtta kumuda on the pratibhadrās and vṛtta elsewhere (Fig. 62b). The bhadra-depressions have rectangular frames supported by elephant figures and topped by makara-tōraṇas. The back bhadra-niche possesses a remarkable figure of Kārttikēya, seated in ardha-paryāṅkāśana on a bhadraśana-stool with long śakti in his right arm and cock in the left; he rests his right foot on a peacock. The north niche shelters a badly abraded Mahiṣamardini, the south niche, Gaṇēśa. A beaded gaṇa-bearing block supports the seat of Gaṇēśa. This and the placement of images follow Kāliṅga formula. The Brahmakānta pilasters have broad, projecting mālāsthāna, mostly left uncarved.

Bhūtamālā is featured below the kapōta; the alpanāsīs of the kapōta are mostly unfinished, but, above the vyālamālā, are more or less complete. Kūṭas are of normal form. Śālās are very long, covering the bhadra-recess as well as the flanking projections; three prominent nāsīs occur, the central one depressed in consonance with the recessed bhadra (Plate 525). The gṛhapiṇḍī is simple, with a summary prastara and no hāra. Above come two courses of haṁsa-kapōta followed by a Brahmachanda śikhara (restored at the top). The ardhamandapa is partly restored.

Biccavōlu, Gōliṅgēśvara temple (Fig. 62a; Plates 526-530)

The bhadra and karnas of this temple are separated by salilāntara-recesses containing kōṣṭhapañjaras (Plate 527). The Pādabandha adhiṣṭhāna has tripaṭṭa kumuda at the bhadras and vṛtta for the rest (Fig. 62a). The walls — unusual in Eastern Calukya tradition — have a full compliment of imagery; unusual likewise is the choice of deities (Table 1). The presence of Skanda (west) and Dēvī (north) follows Kāliṅga convention; the figure of Gaṅgā on the north wall resembles Kāliṅga style. Indra (south) appears in place of Gaṇēśa. The deities on the north recall Cōla conventions for ardhamandapa walls. Bhadra-niches (Plate 530) are topped by fine makara-tōraṇas (Plate 530). Pratibhadrās have pañjarakōṣṭhas (Plate 529). Recesses in the wall show elephants at the base (Plate 528). A bhūtamālā appears beneath the large kapōta at the top; the alpanāsīs depict gandharva and kinnarī heads, some shown in profile (an unusual feature).

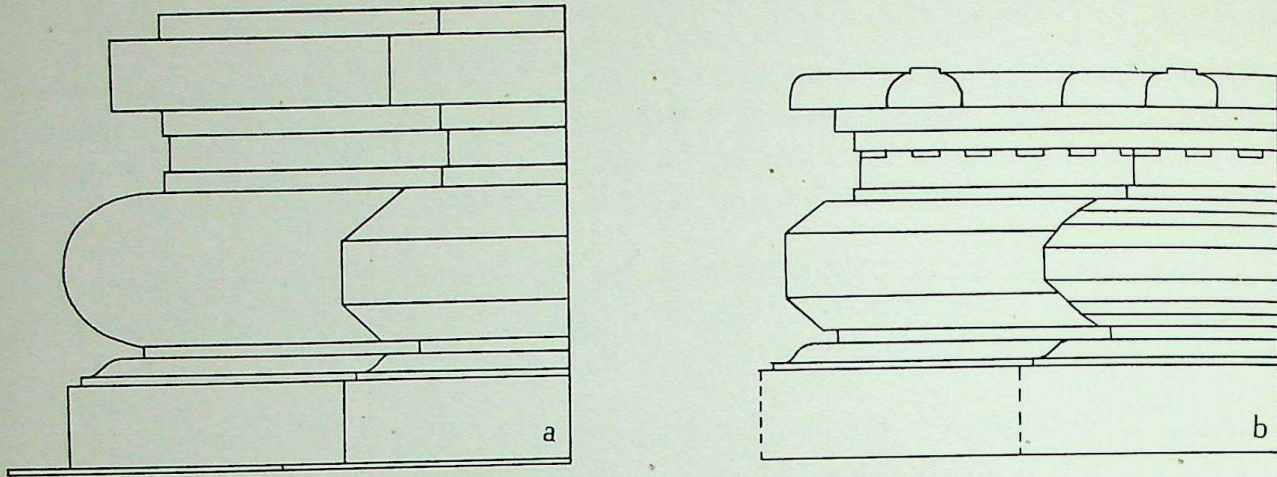


Fig. 62. Adhiṣṭhānas:

a. Biccavōlu, Gōliṅgēśvara; b. Biccavōlu, Rājarājēśvara.

The śālās in the superstructure harbour figures. The second and the third talas echo the wall. Karṇas and bhadras of the second tala show figures (Plate 526). The Brahmachanda śikhara is restored at top.

The mahāmaṇḍapa is raised on a Kapōtabandha adhiṣṭhāna; its straight walls have poorly shaped Brahmakānta pilasters.

The temple can be dated to the middle of the ninth century A.D.

Table 1: BICCAVŌLU, GŌLIṄGĒŚVARA TEMPLE

LOCATION	KARṆA	PAÑJARAKŌṢṬHA	BHADRA	PAÑJARAKŌṢṬHA	KARṆA
DIRECTION					
EAST S→N	Sūrya				Ardhanārī
SOUTH E→W	Viṣṇu	Vāyu	Indra (Vajrapāṇi)	Agni	Kaṅkāla- nātha
WEST S→N	Brahmā	Nāga	Skanda	Nāgī	Ēkapāda
NORTH W→E	Gaṅgā	Cāmuṇḍā	Mahiṣa- mardinī	Vṛṣabhāntika	Bhikṣāṭana

Biccavōlu, Candraśēkhara temple (Plates 531-534).

The tritala vimāna of the northerly temple at Biccavōlu (Plate 531) resembles the Gōliṅgēśvara in disposition, but is a little smaller. Its Pādabandha adhiṣṭhāna uses tripaṭṭa kumuda but retains vṛtta for karṇa and pratibhadra (pañjarakōṣṭha). Karṇas have shallow slit-recesses; pañjarakōṣṭhas carry no images; the deep Javanese-looking niches of the bhadras are empty. On the bhadras, the Brahmakānta pilasters are enriched with decoration (Plates 533-534). The makara-tōraṇas over the bhadrā niches have long, drooping, floriate tails. Bhūtamālā below and vyālamālā above the kapōta, as well as hāra with normal kūṭas and śālās, need no comment. The second tala niches

preserve some of their original figures (Plate 532); the third tala has figures only on the bhadras. Figures are rather crude; they include siddhas and surasundarīs besides divinities. The grīvā is extremely short, much shorter than even those of Kaṇṇāṭa temples. The śikhara is renovated; some members have been added to raise its height in an ungainly fashion (Plate 531).

Jedcerlā, Gallaththguḍi (not illustrated)

Similar in plan and elevation to the previous temple but built in brick, this ruined tritala vimāna is said to be Jaina. It possesses no adornment.

Biccavōlu, Nakkulaguḍi (Plates 535 and 538)

The partially buried adhiṣṭhāna of this east-facing temple is Pādabandha (Plate 535). The kaṇṇas are separated from the bhadras by short salilāntara-recesses. The bhadras consist of two projecting minor bays of three pilasters each disposed to either side of a central niche. Both kaṇṇas and these minor bays show shallow slit depressions. Bhadrā-images are Naṭeśa (catara pose; south), Sūrya (west; Plate 538), and Maḥiṣamardinī (north). The niches have daṇḍikā in lieu of elephant-supports at the base and makara-tōraṇas above. Prastara and hāra elements are as in other temples. Each long bhadrāśālā has three prominent nāsīs that correspond to divisions in the wall. The second tala has figures on kaṇṇas and bhadras; these include mithunas, vidyādhara, as well as divinities. The third tala repeats the second floor without figural carving. Crowning members of the superstructure have disappeared.

The ardhamāṇḍapa is virtually destroyed. (On the south wall was once an image combining Dakṣiṇāmūrti and Lakulīśa. The appellation Nakkulaguḍi could have derived from Lakulīśa's lakuṭa).

Biccavōlu, Virabhadra temple (Plates 536-537, 539-541)

The west-facing Virabhadra temple (Plate 536), like the Nakkulaguḍi, was dedicated to Sūrya, as determined from the image of that deity in the back bhadrā-niche (Plate 539). The adhiṣṭhāna is buried but small exposures of mouldings suggest that it was Kapōtābandha. The plan and elevation of the vimāna are much like those of the Nakkulaguḍi. Bhadrā images for south (Viṣṇu; Plate 541) and north (Brahmā; Plate 540) are different. The carved pedestals for Viṣṇu (Plate 541) and Sūrya (Plate 539) must have been done by Kālīṅga artists, perhaps from Gaṇjam or Mahēndragiri areas. The Viṣṇu niche is crowned by a mayūra-tōraṇa; the remaining two have makara-tōraṇas with short tails. The niches are wider than usual.

The vimāna's upper two talas are richly carved; the general patterning is the same as that of Nakkulaguḍi. Bhūtamālā is prominently shown on two floors; haṁsamālā is featured beneath the minor prastara of subsidiary components such as śālās. The partially ruined Brahmachanda śikhara has recessed corners (Plate 537), a late Rāṣṭrakūṭa feature adopted only in the late years of the early phase of Eastern Calukya architecture.

The ardhamāṇḍapa is missing. The plain jambs of the doorframe have figures of Gaṅgā and Yamunā at the base.

Biccavōlu, Kāñcanaguḍi (Plates 542-545)

This tritala vimāna (Plate 542) is similar in plan, disposition, and elevation to the previous temple but has practically no figural or floral carving. Its superstructure is

perhaps the best integrated among all the Eastern Calukya structures and is probably the latest among surviving examples. It probably was built at the end of the ninth or beginning of the tenth century. The mahānāsīs of its well-formed Brahmachanda śikhara show exquisitely shaped temple-models (Plate 545).

The adhiṣṭhāna is Kapōtabandha and is the only instance to show kaṭakāvṛta kumuda, noticeable on the bhadrā's projecting auxiliary divisions (Plate 544). Shallow niches are applied on the bhadras; these are empty and the tōraṇa-bosses are uncarved (Plate 543). They show daṇḍikā (or stambhikā) at the bottom. Aesthetically, this temple is very impressive, due entirely to the architectural clarity of its parts.

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Later Āndhra-Karṇāṭa style, c. A.D. 900-1075

Eastern Calukyas of Vēṅgī: Phase II

Historical Introduction

The long and eventful reign of Guṇaga Vijayāditya on the Calukya throne was followed by that of Bhīma, which began in A.D. 892. He averted a Rāṣtrakūṭa invasion led by Kṛṣṇa II but otherwise his reign was peaceful. Of the many temples constructed in his period, those at Calukya-Bhīmavaram and at Drākṣārāma are the most notable.

Soon after the death of Bhīma, the kingdom of Vēṅgī passed to several rulers in succession until, in A.D. 973, the Telugu-Cōḍas under Jaṭā Cōḍa Bhīma overran Vēṅgī, but ruled there for only three years; the Calukyas regained control through the help of the Cōḷas of Tañjāvūr. Only one royal name shines with some brilliance during this phase of Vēṅgī history, that of Rājarājanarēndra, who ruled for 41 years (A.D. 1022-1061). In A.D. 1075, the long rule of the Eastern Calukyas came virtually to an end, and Vēṅgī became a part of the Cōḷa empire under Kulōttuṅga I (A.D. 1070-1122), a Vēṅgī prince and grandson of the Cōḷa emperor Rājarāja the Great.

Western Āndhra, from A.D. 756 until A.D. 973, was under the hegemony of the Rāṣtrakūṭas, and subsequently of the Cālukyas of Kalyāṇa.

Architectural Features

At the beginning of the tenth century, a significant architectural development in Vēṅgīdēśa was the appearance of the sāndhāra māḍākāra vimāna — a form favoured in particular by Eastern Calukya monarchs. This form was not popular in western Āndhra, where a simple square type of temple with Phāmsanā superstructure was preferred.

As in Tamiḷnāḍu, the sāndhāra māḍākāra vimāna in Vēṅgī can be characterised by a solid ground floor, the pradakṣiṇā (or andhārikā) provided on the next floor, which has the customary garbhagrha with bhādra-gavākṣas at cardinal points. Such a scheme is represented in the Bhīmēśvara temple at Cēbrolu (Plate 546); most temples that followed had a functional ground floor with bhādra-gavākṣas lying within the māna-sūtra (a form that to some extent refers to the Rāṣtrakūṭa antecedent of the Kailāsa temple, Ēllōrā).

It is difficult to determine whether an upapīṭha existed in all cases. One can be discerned in the case of the Sōmēśvara temple at Bhīmavaram. Pratibandha type of adhiṣṭhāna is not preferred; Pādabandha occurs in all save the Drākṣārāma example. The wall varies from place to place, revealing a variety of influences to which Vēṅgī-dēśa was subject. One type embraces straight, undifferentiated walls cantoned by tall, slender, pilasters with niches between the upper floor of the mukhamāṇḍapa. A

second variety differentiates the plan into karṇa, bhadra, and salilāntara (or hārāntara) parts; the walls are ornamented by an unusual variety of pilaster, having members resembling kumuda and padmacchatras surmounted by simhalalāṭa or vyāla, as at Bhīmavaram (Plate 558) and Amarāvati.

The prastara of later temples (as the Sōmēśvara at Bhīmavaram) is quite complex, almost equaling the height of the adhiṣṭhāna. Kaliṅga inspiration may have been instrumental in this order of entablature elements, but the result is a somewhat incoherent pile of mouldings.

The superstructures of temples in this phase seem light compared to the massiveness of examples from the earlier phase; they are further characterized by subdued pañjarakōṣṭhas, absence of vyālas in the kaṇṭha of the prastara, lack of hāra in the topmost tāla, a high raised vēdī with a prominent prati projection and a square śikhāra. The superstructure of the Vīrabhadra shrine in the Bhīmēśvara temple precincts at Sāmarlakōṭa (Calukya-Bhīmavaram) betrays similar features (Plate 557). Dvitala vimānas are common; the catuṣṭala variety is known from the Sōmēśvara temple at Bhīmavaram (Plate 558). Hāra over the uppermost storey is rare. Access to the upper floor is through the pradakṣiṇā when the ground floor is functional (as at Drākṣārāma and at Cēbrolu). Where the ground floor is solid, a staircase is provided inside the mukha-maṇḍapa.

Among pillar-types, Viṣṇukānta and Citrakhaṇḍa are common, with pōtikās of taraṅga type with a median scroll, the recurved tips of which appear halfway down the band. A sarvatōbhadrā garbhagrha is generally preferred. The Bhīmēśvara temple's garbhagrha at Cēbrolu has doorways on all sides decorated with latā-, stambha-, and patraśākhās; the overdoor shows vidyādharas. The pīṭhikā of the liṅga is situated on the ground floor; the tall, slender, liṅga rises to the upper floor, where the area for worship is located.

A prākāra with one or more dvāra-gōpuras is another characteristic feature in this phase. Drākṣārāma, Sāmarlakōṭa, and Amarāvati may be cited as illustrations. The north gōpura in the Bhīmēśvara temple at Drākṣārāma typifies the Āndhra variety of gateway.

Temples in western Andhra Pradesh from the tenth century are often simple structures with Phāmsanā superstructures. In the early decades of the tenth century they consisted of a garbhagrha, antarāla, and mukhamāṇḍapa of sāndhāra type, as at Pañcaliṅgāla. Trikuṭa scheme was increasingly adopted, as at Pāpanāśi, Ālampur, Sōmaśil, etc. Prākāra with pratōli is a feature commonly employed. Gōpuras are not encountered in this region until the Vijayanagar period.

The adhiṣṭhāna of these temples is either plain Pādabandha or Pratibandha. The praṇāla is normally set in the upāna. The wall in most cases is simple and unadorned; those at Beccam and Mañcālagatṭa (under Nāgara influence) show niches with divinities.

Among other superstructural forms, Śālākāra, Gajaprṣṭa, and Kūṭina occasionally occur. A high vēdī capped by a square śikhāra, and sometimes the presence even of āmalasāraka (as at Pāpanāśi) show the residue of Nāgara influence in the Kṛṣṇa-Tuṅgabhadra doab. The retention of śukanāsa in Phāmsanā forms (as at Pāpanāśi, Sōmaśil, etc.) is a further evidence of the hybrid forms with which western Āndhra experimented.

The exterior of these temples tends to be severe, but decorated interiors relieve the dryness. Maṇḍapa pillars are Citrakhaṇḍa, their cubical section carved with floral patterns and sometimes themes from the Rāmāyaṇa and the Mahābhārata. This varie-

ty probably derived from one of the current Rāṣṭrakūṭa orders. Aṣṭa-Dikpāla ceilings and rich floral patterns on the beams also characterise these temples. Doorways are triśākhā or sometimes pañcaśākhā. The Aṣṭa-Dikpālas are shown above the front aisle of the doorway; elephant figures occur at the base of the śākhās. Śaṅkhanidhi and Padmanidhi as well as Gaṅgā-Yamunā figures occur in a few temples, notably at Pāpanāśi. Gajalakṣmī in the lalāṭa is also fairly common; the overdoor normally consists of kapōta decorated with nāsikās. A moonstone at the threshold is characteristic of this phase. Makara-tōraṇa is always shown on the beam over the ardhamāṇḍapa entrance. Decorated grilles frequently appear, in the mukhamāṇḍapa in particular.

Cēbrolu, Bhīmēśvara temple (Plate 546)

Among temples of this period in Vēṅḡidēśa, the Bhīmēśvara at Cēbrolu possibly was built by Calukya Bhīma in the early decades of the tenth century. (The superstructure, however, is a recent addition.) This huge, square, sāndhāra mādākāra vimāna has its garbhagṛha located in a large hall preceded by a mukhamāṇḍapa; it has a Pratibandha adhiṣṭhāna, its walls are divided by Brahmakānta pilasters, and sunken dēvakōṣṭhas are topped by makara-tōraṇas. The mukhamāṇḍapa door has a śālā pediment. The second floor follows the same pattern but has no niches. The lateral bhadra-gavākṣas have paired Citrakhaṇḍa pillars and a large, overhanging kapōta.

The bhūmitāla of the vimāna is solid; in the mukhamāṇḍapa, a staircase leads to the first floor. The dviśākhā doorway is ornamented with latā and latāpatra; pūrṇakumbha occurs at the base and Gajalakṣmī is featured at the lalāṭa position. The sāndhāra structure takes the form of a pillared hall surrounding a garbhagṛha. The pillars are Citrakhaṇḍa. The sarvatōbhadrā garbhagṛha has four openings. The doorways are all triśākhā with patra, stambha, and patra ornament. In some instances, vyāla-riders flank the door at the top and vidyādharas are featured over the door. Doors show tripaṭṭa kumuda as sill, gajamuṇḍa on the flanks, dvārapālas at the base of the surround, and a kapōta as eave above. The outer walls of the garbhagṛha are cantoned by Brahmakānta pilasters.

Drākṣārāma, Bhīmēśvara temple (Fig. 63a; Plates 547-548)

The Bhīmēśvara temple at Drākṣārāma, is another building built by Bhīma which follows the same model as the Cēbrolu temple. A few significant changes can be noticed in the bhūmitāla, which is functional, with access to the upper floor provided from the sāndhāra circuit. A tall liṅga rises into the upper bhūmi where worship is conducted. The wall is cantoned by slender pilasters (Plate 547) without niches. The arpita superstructure is two-storeyed. The square grīvā and śikhara are whitewashed (Plate 548). The adhiṣṭhāna (Fig. 63a) lacks kumuda. A prākāra with one gōpura surrounds the vimāna.

Amarāvati, Amarēśvara temple (not illustrated)

The vimāna of this sāndhāra temple is rectangular; the back shows a wide bhadra divided into three sections, the central with an extremely shallow niche, the side sections each showing a projecting śālākōṣṭha. The short sides have a śālākōṣṭha but no bhadra. The adhiṣṭhāna is Pādabandha, angle pillarets are square, those of the śālākōṣṭha are Viṣṇukānta. The haṁsamālā shows the haṁsas breast-wise, in high relief. The central garbhagṛha supports a second storey and a Phāṁsanā superstructure, of which the three tiers are original. The gōpura in the northern wall of the low prākāra

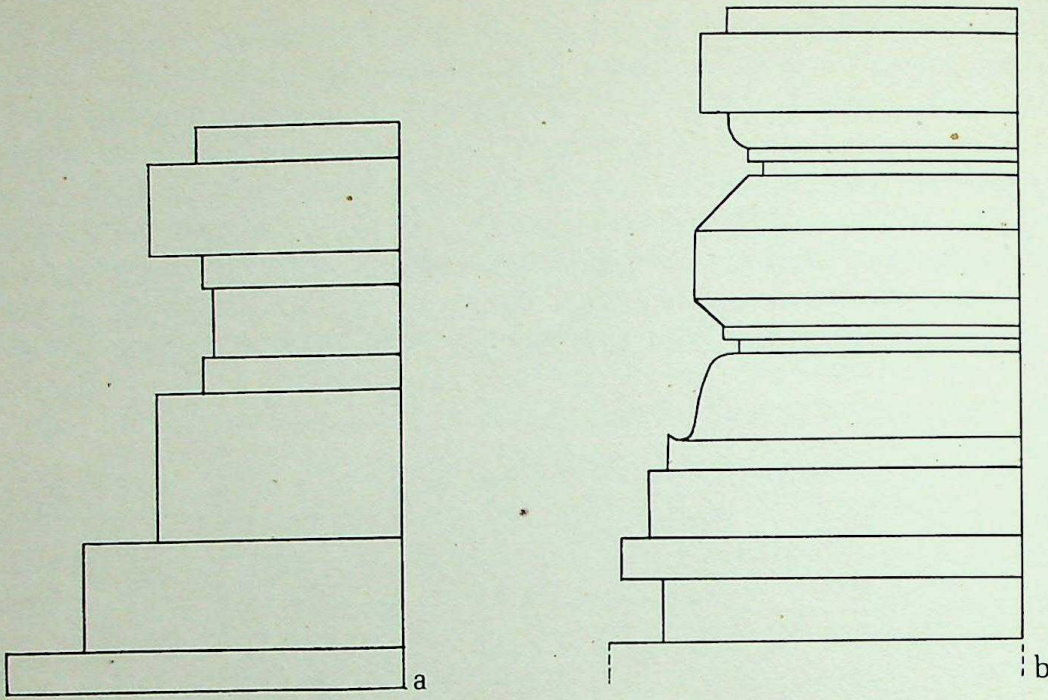


Fig. 63. **Adhiṣṭhānas:**
a. Drākṣārāma. Bhīmēśvara; b. Bhīmavaram. Sōmēśvara.

agrees in style with the vimāna. The complex can be dated in the second half of the tenth century.

Sāmarlakota, Bhīmēśvara temple (Plates 549-556)

This is one of the largest temples (Plate 549) of this region and period. The mukha-maṇḍapa has an upper storey (Plate 551) to which it gives access through an ardha-maṇḍapa. The adhiṣṭhāna is simple. The walls are on a straight mānasūtra, punctuated by Brahmakānta pilasters of an Eastern Calukya variety. The treatment of both the upper and lower stories is rather severe. A small jāla enlivens the bhadra of the lower storey and a rather elegant balcony that of the upper storey. The superstructure rises in two storeys above the garbhagrha (Plate 550). Above the prati comes a Brahmachanda śikhara.

A small pārśvamaṇḍapa is attached to the south wall of the ardhamāṇḍapa (Plate 551). The north wall opens into a catuṣkī with a banistered stairway. The mukhamāṇḍapa pillars (Plate 552) have handsome padma tops. The octagonal section between the plain lower jaṅghā and the plain upper block has figured ornament (Plate 553).

The shrine is surrounded by a storeyed mālikā (Plate 554), with projections at the corners. The pillars (Plate 555) are of the same type as in the mukhamāṇḍapa. The mālikā seems contemporaneous with the shrine, and such a mālikā could have inspired the extensive storeyed mālikā of the Bṛhadēśvara temple at Tañjāvūr. Stylistically, the complex may be dated to the early part of the tenth century.

The complex lies within a low prākāra with gōpuras on northern and southern sides. The walls of the larger (northern) gōpura are a little more elaborate, with sculptures in niches between some pilasters (Plate 556).

Sāmarlakota, Virabhadra shrine (Plate 557)

This fairly shapely temple is much smaller in size than the preceding one. Its Pādaban-

dha adhiṣṭhāna supports a straight wall with unadorned Brahmakānta pilasters. The hāra above the prastara consists of karnakūṭas, hāra, and madhyaśālās. The upper storey has no hāra but the prati corners support vṛṣa figures. The grīvā is very constricted, with a typical Eastern Calukya Brahmachanda śikhara above (Plate 557). A short ardhamandapa precedes the vimāna.

Bhīmavaram, Sōmēśvara temple (Fig. 63b; Plate 558)

This temple, while carrying forward the style of the preceding century, introduces karna, pratiratha, and bhadra divisions of the wall. It has a dwarf mañcabhadra upa-pīṭha supporting a variety of Padmabandha adhiṣṭhāna; all mouldings are severely plain (Fig. 63b). Small, shallow salilāntara-recesses show pillarets crowned by grāsa-mukhas squatting lions, and vyāla figures. The superstructure, somewhat in the manner of later Cālukya buildings, shows a cohesion of storeys coupled with a strong tendency toward the integration of details. The temple seems to date to around the middle of the 11th century. It typifies the limit to which internal evolution of the style could progress.

Pañcaliṅgāla, Pañcaliṅgēśvara temple (Plates 559-561)

A typical example of the Phāmsanā roof favoured in western Andhra Pradesh is seen on the Pañcaliṅgēśvara temple at Pañcaliṅgāla (Plate 559). The mandapa of the temple possesses two carved pillars that reflect Rāṣṭrakūṭa legacy (Plates 560-561).

Pāpanāśi, Pāpavināśēśvara (Plates 562-572)

The Pāpavināśēśvara complex at Pāpanāśi (Plates 562-563) contains a number of shrines with plain walls and Phāmsanā superstructures crowned either by a square Brahmachanda śikhara, śālā-śikhara, a very small āmalaka, or, in one instance, a gajaprṣṭa śikhara. Two shrines share a common raṅgamaṇḍapa (each has an āmalaka as crowning member). The main shrine of the Pāpanāśi complex is the largest and has its own raṅgamaṇḍapa. At least half a dozen other independent shrines are clustered around.

The main Pāpavināśēśvara shrine is square, with plain walls, Phāmsanā superstructure, and Brahmachanda śikhara (Plate 564). Its raṅgamaṇḍapa has beautifully carved pillars (Plates 565-567) close in style to those of the Pañcaliṅgēśvara temple. The mandapa has an Aṣṭa-Dikpāla ceiling with Naṭeśa in the central panel. The doorframe of the garbhagrha has four śākhās: stambhaśākhā flanked by a large, outer padmaśākhā, and an interior padmaśākhā of valli variety, with Gajalakṣmī as tutelary deity above. Above the kapōtapālikā over the doorframe is a hāra with central śālā and outer kūṭas. Outside the bāhyaśākhā at the top, are figures of Śaṅkhanidhi and Padmanidhi. A well-shaped ardhaçandra with end-conches appears on the floor.

The raṅgamaṇḍapa of the twin shrine also has carved pillars (Plate 567); dvārapālas flank the antarāla of the west shrine (the lintel above bears a tōraṇa). The eastern shrine has much smaller dvārapālas carved on the lower part of the bhittistambhas of the garbhagrha. The raṅgamaṇḍapa has three ceilings: one has Aṣṭa-Dikpālas with Naṭeśa in the centre; another has Aṣṭa-Dikpālas with Kalyāṇasundara in the centre; the third has the avatāras of Viṣṇu with Buddhāvatāra in the centre.

Other shrines in the cluster are generally without a porch; some are Brahmachanda (Plates 568, 569), one has an ornate doorframe (Plate 572), a few are rectangular with a śālā-śikhara (Plate 570), and one has an apsidal plan and a gajaprṣṭa śikhara

(Plate 571). Though plain, all are well proportioned.

Some label inscriptions associated with maṇḍapa pillars are paleographically datable to c. tenth-11th century A.D. The group seems to have come into existence some time in the tenth century. A prākāra surrounded the whole complex, part of which is available on the east, where a pratōlī with an ornate doorframe survives (Plate 573).

Sōmaśil, Sōmēśvara group (not illustrated)

The group of temples at Sōmaśil (some ruined), consists of square shrines with Phāṃsanā roofs or Brahmachanda or Rudracchanda śikharas; some have a Kapōta-bandha adhiṣṭhāna. Most have haṃsamālā beneath the kapōta of the entablature. The temples are either trikuṭācala, with a common antarāla and a transverse maṇḍapa, or have a maṇḍapa attached to the garbhagrha, both of the same width. Some have a makara-tōraṇa lintel over the façade pilasters. The maṇḍapas usually have interior pilasters on side walls and free-standing pillars between. Inscriptions available are of the 12th century and of little help in dating the temples. The temples, stylistically, seem some of the tenth and some of the 11th century.

K.V. Soundara Rajan

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Rēnāṇḍu style, c. ninth-11th century A.D.

Telugu-Cōḍas and Vaidumbas

Historical Introduction

Rēnāṇḍu roughly corresponds to the modern Cuddapah District and parts of Chittore and Kurnool Districts in Andhra Pradesh and Kolar in Karnataka State. However, from the tenth century A.D. onwards, this region came to be called Mahārājapāḍi. From the mid-sixth century Rēnāṇḍu was controlled by a line of chiefs known as Telugu-Cōḍas who continued to rule up to the ninth century. The Vaidumbas, who earlier were subordinate to the Telugu-Cōḍas, gained supremacy over their former lords in the mid-ninth century. Gaṇḍa Trinētra and Kaliga Trinētra were instrumental in the overthrow of the Telugu-Cōḍas. Iruga Mahārāja I (A.D. 926-951) and Veṭṭa (Beṭṭa) Mahārāja (A.D. 951-976) protected the independence of the Vaidumba principality. Later, in the time of Cōḷa Rājarāja the Great, the Vaidumbas were unseated and a Cōḷa governor was appointed to rule over the Vaidumba territory. The exact date of this event is not known, though it may have taken place some time in the early 11th century.

The Rēnāṇḍu Cōḍas were adherents of Śaivism, especially the Pāsupata cult. Many of their inscriptions begin with an invocatory verse to Lakṣṭapāṇi (Lakulīśa). During Vaidumba rule as well, Śaivism was the favoured religion. Jainism was an important faith favoured among the populace. The principality's famous Jaina centres (like Dānavulapāḍu and Panikēlapāḍu) also received royal patronage.

Architectural Features

Temples belonging to the period of the Rēnāṇḍu Cōḍas have not been fully explored. However, in the Cennakēśava temple at Muttukūru, a doorframe datable to the seventh century survives in a late structure. The triśākhā doorframe features on its jambs a vine ornament and also dvārapālas. The upper part of the door is mutilated. In the Vaidumba period, a few temples belonging to the tenth century are known. The plan in these temples consists of a garbhagrha, a mukhamāṇḍapa, and an antarāla. Use of parivāra shrines in the temple layout is known from the Agastyēśvara temple at Cilamkūru but there is no evidence to suggest use of either a prākāra or gōpura (Plate 574). Pādabandha class of adhiṣṭhāna is favoured.

Among several forms of superstructure, Gajaprṣṭa is frequent (Plates 574, 578). At Cilamkūru the superstructure of the main temple is not extant, but that on the parivāra shrine survives (Plate 575), recalling the somewhat earlier example at Satyavōlu.

A superstructure of the Kūṭina variety is found at Kalkaḍa. The Pallīśvara-muḍaiyar Mahādēva temple possesses a tritala superstructure topped by a square grīvā and śikhara. The arpita hāra with kūṭas etc., is present for all the talas.

The maṇḍapa in Rēnāṇḍu temples is fairly large and spacious. The doorframes are either of pañcaśākhā or trīśākhā class. The pañcaśākhā door at Cilamkūru with the Dikpālas in the jambs recalls similar doorways at Pāpanāśi and Hēmāvatī. Significant are the Citrakhaṇḍa pillars seen at Cilamkūru (Plates 576-578) where the decorative features of the mālāsthāna extend up onto the laṣuna. The convoluted creeper and simha at the corners of the laṣuna strongly recall Nolaṃbavāḍi pillar-types, particularly those of the Doḍḍēśvara temple at Hēmāvatī. Columns in the antarāla have their antecedent at Bhavanāsi Saṅgam.

Cilamkūru, Agastyēśvara temple (Plates 574-578)

The temple is apsidal and consists of a garbhagrha, an antarāla and a mukhamaṇḍapa. A small gajaprṣṭa vimāna located in the southeast corner was probably a parivāra shrine. An abbreviated and hence constricted adhiṣṭhāna, with mouldings such as upāna, jagatī, and prati, is employed. The tall pāda is simple and is terminated by kapōta. The superstructure is not extant. The doorway to the mukhamaṇḍapa is of pañcaśākhā order with dvārapālas at the bottom of the śākhās and Gajalakṣmī in the lalāṭa position. The śākhās are decorated with puṣpa, latā, and stambha, with Dikpāla figures at the base. The mukhamaṇḍapa has four Citrakhaṇḍa pillars in the nave (Plates 576-578). Richly decorated, these are covered with religious images such as Narasimha, Śiva-Naṭarāja, Viṣṇu-Anantaśāyi, Śiva-Dakṣiṇāmūrti, etc. Among puranic themes Kirātārjunīya deserves mention. The garbhagrha is apsidal and has a phalaka type of liṅga inserted in a circular pīṭhikā.

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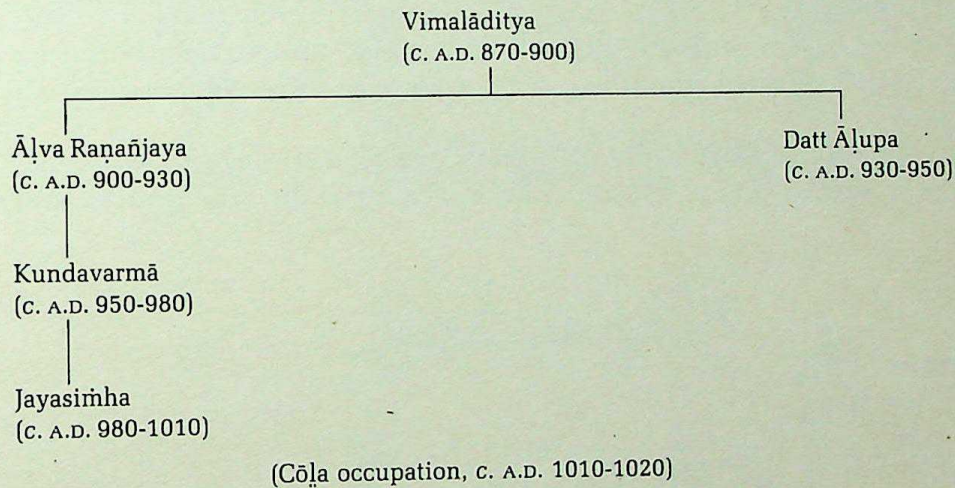
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Tuḷunāḍu style, c. A.D. 900-1000

Āḷupas of Udayapura: Phase II

Genealogical Table: Āḷupas of Udayapura, Phase II



(For Map of Tuḷunāḍu sites, see p. 96.)

Historical Introduction

Between c. A.D. 900 and 1000 no less than five kings ascended the Āḷupa throne, of whom Kundavarmā (c. A.D. 950-980), the first to introduce "dated" records in the Tuḷu country, was an outstanding figure. It was he who installed the famous bronze image of Lōkēśvara at Kādiri (Kadirikā), a suburb of Mangalore. He was succeeded by Jayasimha I (c. A.D. 980-1010) during whose reign Tuḷunāḍu was overrun by an invasion launched by the Cōḷa Rājarāja the Great (c. A.D. 985-1016). Before succumbing to the Cōḷas, the Āḷupas had, throughout their history, established contacts with various other powers of South India: the Kadambas, the Calukyas, the Pallavas, the Gaṅgas and the Rāṣṭrakūṭas.

Architectural Features

That the Cōḷa artistic tradition reached Tuḷunāḍu before Rājarāja the Great (A.D.

985-1014) is apparent from the discovery of inscribed bronze images from Kādiri. The Gaṇeśa shrine in the Sōmanāthēśvara temple at Uḷḷāḷa is an architectural landmark of this Cōḷa contact. It is a small square temple of Cōḷa type marked by subdued embellishments on the exterior. The Mañjunātha temple at Kādiri is also an exotic temple in the architectural history of Tuḷunāḍu, with an adhiṣṭhāna allied to early Calukya forms. As in the earlier period, Tuḷunāḍu in this phase assimilates but rarely synthesizes elements from other regions and styles.

Uḷḷāḷa, Gaṇeśa shrine in Sōmanāthēśvara complex (Fig. 64a; Plates 579-580)

Located in a beautiful spot overlooking the sea at Koṭekar, Uḷḷāḷa, this Gaṇeśa shrine is a small, square, ēkatala vimāna built in a local style but with some acquaintance with Cōḷa tradition (Plate 579). The shrine occupies the southeastern corner of the Sōmanāthēśvara temple complex; the main temple is built entirely in the local idiom. Two other subsidiary shrines, one on the west and the other on the northwest, are completely renovated except for their adhiṣṭhānas; the first is dedicated to Gōpāla-Kṛṣṇa, the other to Viṣṇu. The shrine for Viṣṇu was a sāndhāra structure with an inner shrine. The Gaṇeśa shrine built entirely of granite, is an example of a nirandhāra Brahmachanda vimāna, it is approached from the east by a flight of three steps flanked by hastihasta banisters.

The Pratibandha adhiṣṭhāna of the Gaṇeśa shrine (Fig. 64a) consists of upāna, jagatī, vṛtta kumuda, kaṇṭha with dentils and makara-heads at the four corners, and

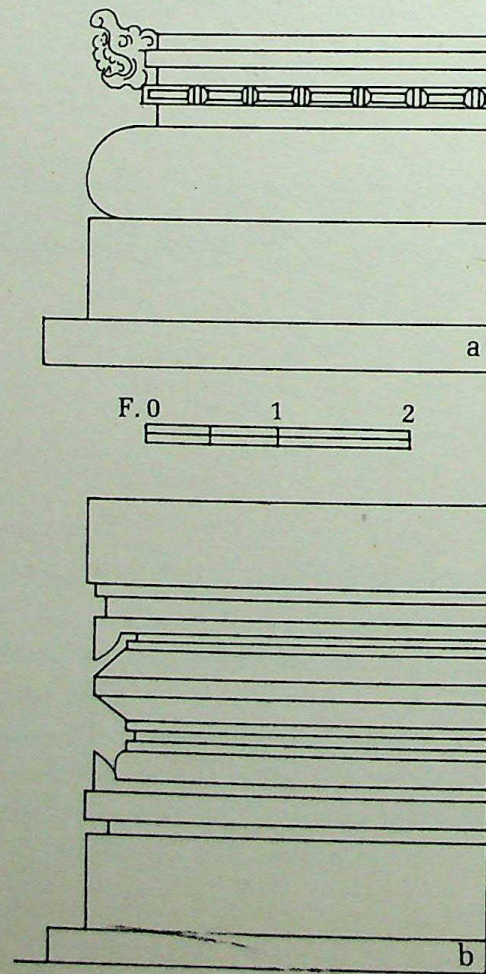


Fig. 64. Adhiṣṭhānas:
a. Uḷḷāḷa, Gaṇeśa shrine; b. Kādiri, Mañjunātha.

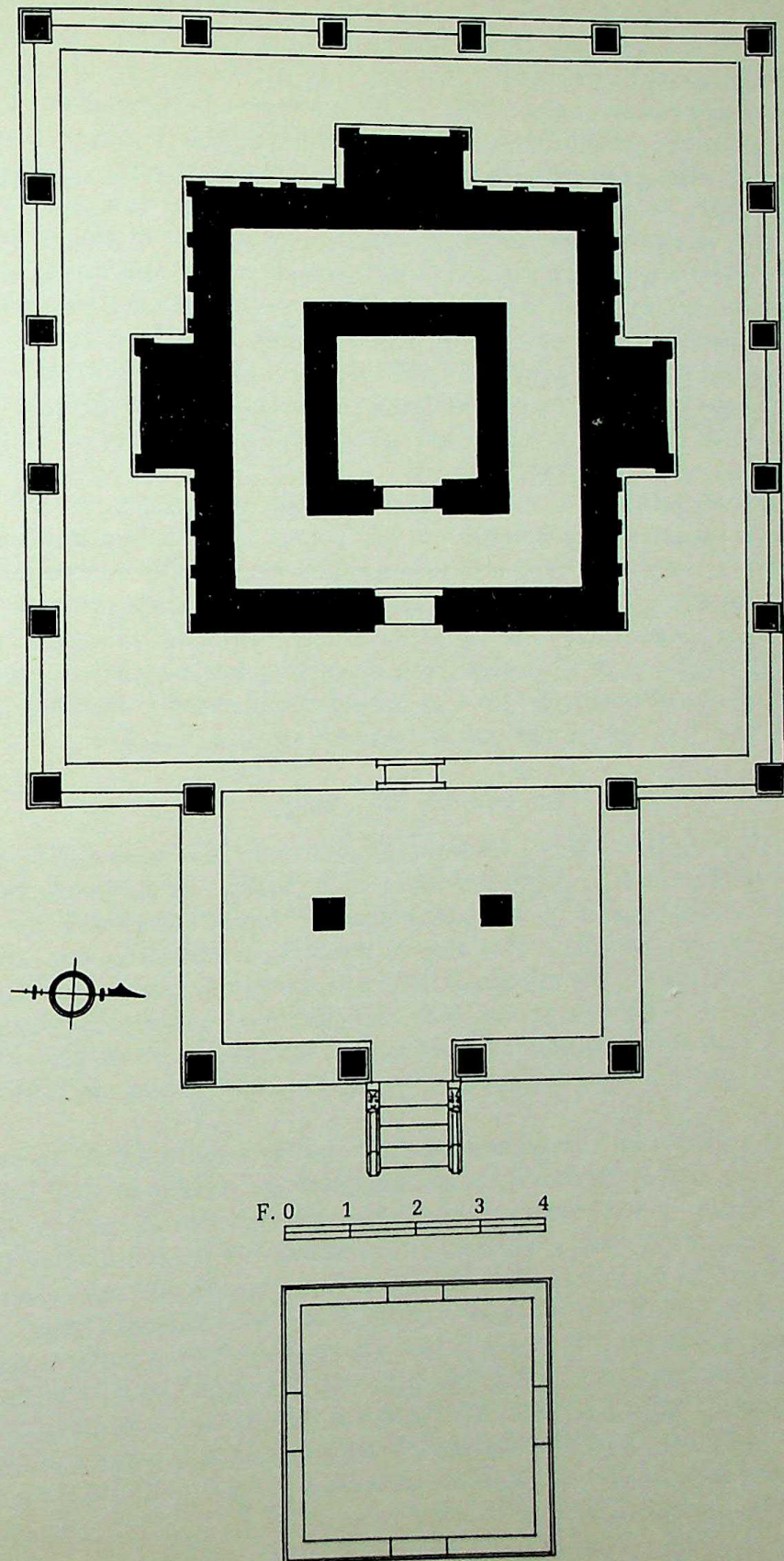


Fig. 65. Kādiri. Mañjunātha temple, plan.

paṭṭikā, followed by vēdī with pādas. The praṇāla, now broken, issues from the kaṇṭha of the adhiṣṭhāna. Originally it had a tapering shaft with flutings and an open channel (an identical praṇāla survives in the Gōpāla-Kṛṣṇa shrine to the west of the main complex). Three ghanadvāras, one in the centre of each wall, start above the paṭṭikā and are practically cut inside the vēdī. Walls are relieved by pilasters and tōraṇas, which surround undulating floral scrolls in imitation of jālas. The main door is flanked by tetragonal pilasters carrying bevelled corbels. Between the two pilasters is a kind of kōṣṭha enclosed by tōraṇas, having arches of makara, mayūra, and patra types. These suggest a blend of conceptions somewhat reminiscent of Nolamba tradition. One representation depicts, in three registers, scenes from Kṛṣṇa's life. Most of the tōraṇas, however, enclose wavy floral motifs. The carved course above does not show a continuous pattern; on the eastern side it has bhūtas, the other three sides depict haṁsas. Some nāsikās of the kapōta are unfinished; above the kapōta runs a frieze of vyālas. The square grīvā is ribbed; the central part simulates a grīvākōṣṭha. The most impressive part is the śikhara, with four nāsikās enclosing beautiful human heads (rendered in Tuḷu idiom) in their gāḍhas.

The sculptural portions of the Gaṇeśa shrine may be dated to the tenth century A.D. Some loose images of Saptamātrikās in the cloister of the Sōmanāthēśvara temple (Plate 580) may be ascribed to the ninth century. The main temple may have been more ancient, and the subsidiary shrine for Gaṇeśa may have come into existence in a subsequent phase. The inscribed bronze image from Kādiri dated to A.D. 968 shows the arrival of Cōḷa tradition in Tuḷunāḍu; the same impulse may have produced this temple. In it, the local plastic idiom was beautifully blended with the architectural style of the Cōḷas. The date of the shrine may be fixed at c. A.D. 975.

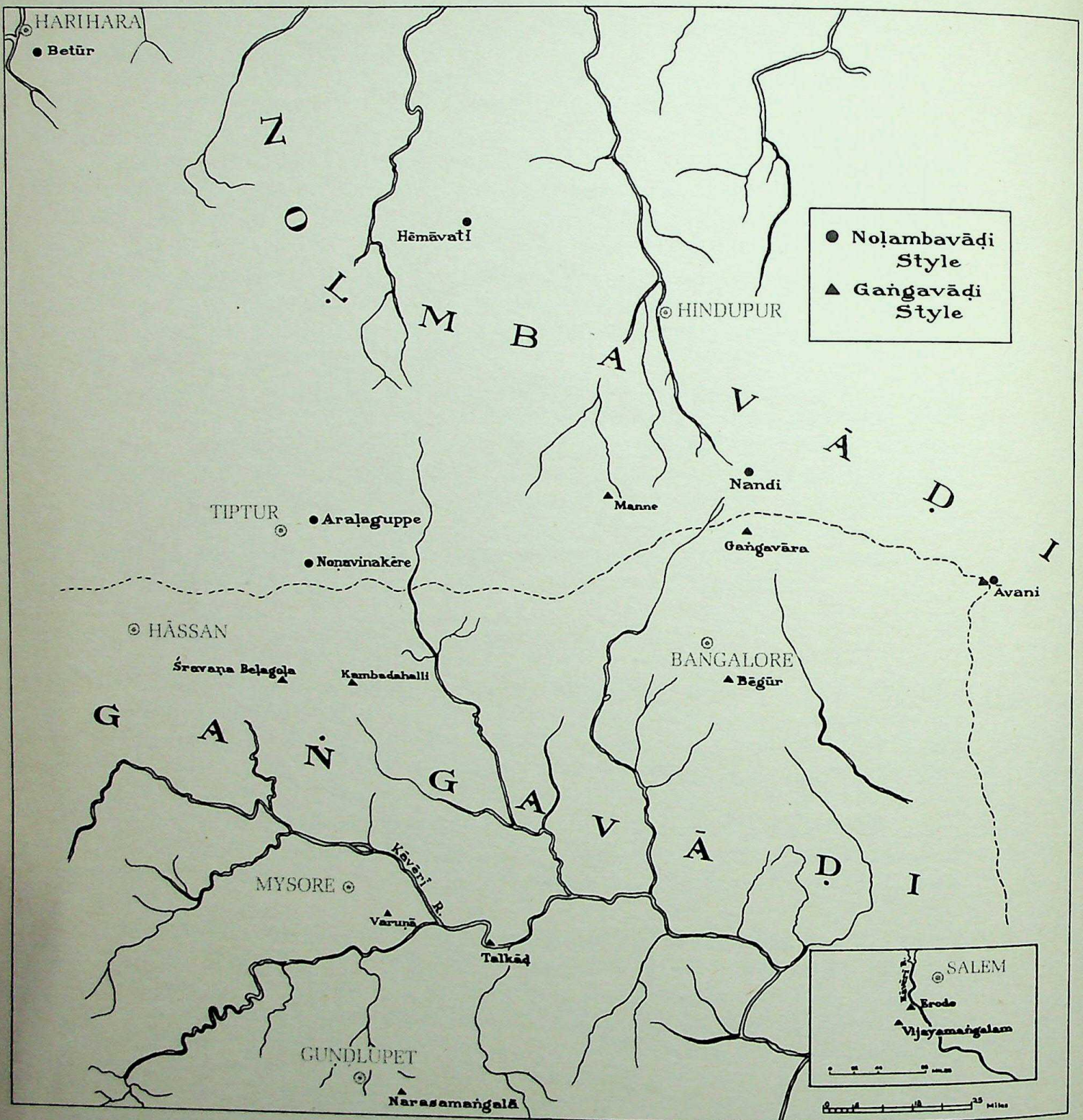
Kādiri, Mañjunātha temple (Figs. 64b, 65; Plate 581)

Like the Gaṇeśa temple at Uḷḷāḷa, the sāndhāra Mañjunātha temple at Kādiri, Mangalore, is an exotic footnote to the architecture of Tuḷunāḍu. Its superstructure, in the form of receding tiers, appears to be a later addition (Plate 581), as also is the case with the screen around the sanctum. The plan of the main temple (Fig. 65), which faces west, dates back at least to the middle of the tenth century A.D., as an inscribed bronze image of Lōkēśvara was set up in A.D. 968. The temple is square, with bhadra projections having dēvakōṣṭhas containing images. Its Calukya-like adhiṣṭhāna consists of upāna, jagatī, tripaṭṭa kumuda, kaṇṭha with kampas, and paṭṭikā, followed by vēdī (Fig. 64b).

This temple has been considered by some scholars as Buddhist in origin, primarily on the basis of a few Buddhist-seeming bronzes. One is a beautiful figure of Lōkēśvara, set up and inscribed by the Āḷupa king Kundavarmā on the 13th of January, A.D. 968. It has generally been identified as the Mahāyāna Hālāhala Lōkēśvara. Some scholars, however, take it to be a form of Śiva. In the same inscription, in fact, the king is described as "a bee at the lotus-feet" of Bālacandra-śikhāmaṇi (Śiva). The Śaiva school at Kādiri appears to have been a forerunner of the Nāthapantha school, which imbued many Buddhist tenets. That this faith was active at Kādiri is evident from a 12th-century record from Kādiri itself. Whatever may be the religious affiliation of these bronzes, they betray close relationship with Buddhist bronzes from Nāgaṭṭinam and thereby indicate artistic contact between Cōḷanāḍu and Tuḷunāḍu even before Rājarāja's invasion.

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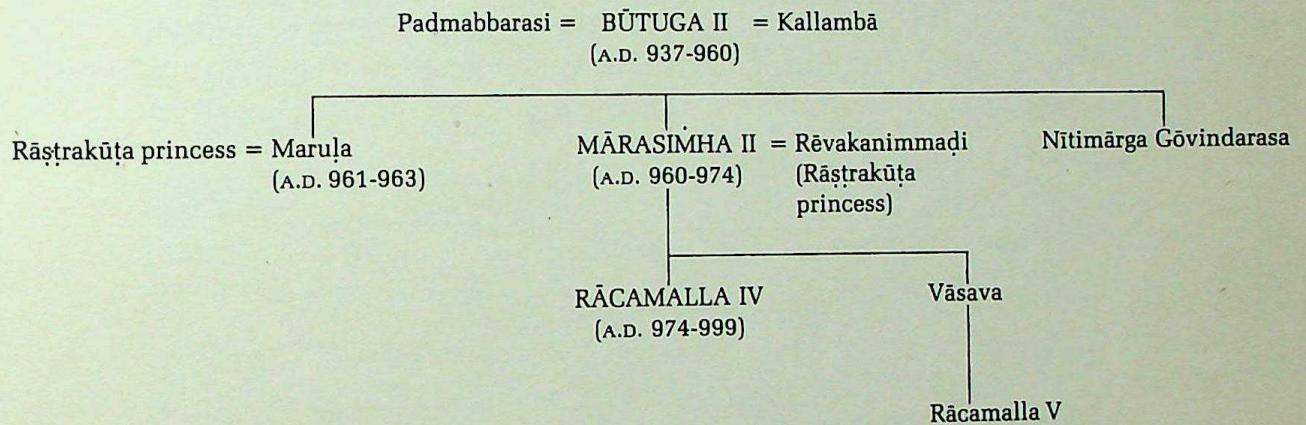


Gaṅgavāḍi and Nalambavāḍi: Gaṅga and Nalamba sites

Gaṅgavāḍi style, c. A.D. 900-1000

Gaṅgas of Talkāḍ

Genealogical Table: Gaṅgas of Talkāḍ



Historical Introduction

The Gaṅgas, whose capital was at Talkāḍ (ancient Talakāḍu, Skt. Talavanapura), were among the more ancient ruling clans in Karṇāṭadēśa. They began their career in the middle of the fourth century A.D. and had Gaṅgavāḍi as their base, comprising the modern districts of Mysore, Bangalore, Hassan, Kolar, and Citradurga. For some time they were also masters of Kōṅgudēśa (the Coimbatore and Salem Districts in Tamilnadu).

The Gaṅgas at first were subordinate to the Kadambas of Vanavāsī, to the Calukyas of Vātāpi, and still later to the Rāṣṭrakūṭas of Mānyakhēṭaka — powers that ruled the lower Deccan in succession, with Kuntaladēśa as their mainstay. Depending on the political situation, they were allied with the later Pallavas and then the Cōḷas of Tañjāvūr. Extant Gaṅga buildings largely date from the tenth century, and we shall review their history only from that date. (Earlier inscriptional notices do occasionally refer to temples, both Brahmanical and Jaina, which are, however, largely lost.)

About the beginning of the tenth century, Rācamalla II of the main Gaṅga line was in possession of the region around Talkāḍ together with the more northerly parts of Gaṅgavāḍi; a collateral line of the dynasty, represented by Pṛthvipati II (A.D. 900-940;

who aided the Rāṣṭrakūṭa expedition against the Bāṇas), ruled over Kolār and the northeastern sector of Gaṅgavāḍi. Before the accession of Būtuga II (A.D. 937-960) of the Talkāḍu line, the role of that branch was insignificant, its history being one primarily of turmoil.

Rāṣṭrakūṭa Amōghavarṣa III Baddega (A.D. 935-939) gave his daughter in marriage to Būtuga II, who, as a consequence of this marriage, received Beḷvola, Puligere, Būgenāḍu, and Kisukāḍu as dowry from Amōghavarṣa III. Būtuga assisted Amōghavarṣa's successor, Rāṣṭrakūṭa emperor Kṛṣṇa III, in his expedition to Toṇḍaināḍu, slaying the Cōḷa crown prince Rājāditya, son of Parāntaka I, at the battle of Takkōlam (A.D. 949). As a result, he earned fame and a fief of Banavāsi as a reward from his Rāṣṭrakūṭa overlord. Mārasimha II (A.D. 960-974) followed the brief rule of his elder brother Muruḷa; he was also loyal to the Rāṣṭrakūṭas, was acclaimed for his victory over the Noḷambas, and for the capture of Ucchaṅgi fort (as a consequence of which he earned the title "Noḷambāntaka"). Cāmuṇḍarāya, the illustrious Gaṅga general and minister, played an important role in these campaigns. The end of independent Gaṅga rule came during the reign of Rācamalla IV (A.D. 975-1000) when the Cōḷas of Tañjāvūr overran Talkāḍ in A.D. 999/1000. Gaṅgavāḍi then became a province of the Cōḷa empire (more completely from c. A.D. 1024). A few stray names of Gaṅga princes are known from Jaina inscriptions of the tenth and 11th centuries; Gaṅga glory, however, had faded by c. A.D. 1000.

Under the Gaṅgas, Jainism received progressively increasing support from the royalty at least from the seventh century A.D. As a result, Gaṅgavāḍi became an important centre of the Digambara Jinas. Among the Digambara sects, the Mūla saṅgha was pre-eminent. Būtuga was known for his proficiency in the Jaina doctrine and is credited with several victories in debates with the Buddhists.

If the Sūḍi grant of Ś. 860/A.D. 938 is not spurious, it may be inferred that Būtuga gave a donation of land to the Jaina temple at Sūndī (Sūḍi), founded by his consort Dīvalāmbā or Dīvalāmbikā. Mārasimha II founded a Jaina temple in Piligere or Purigere (Lakṣmēśvara), named after his title, the "Gaṅga-Kandarpa-Jinendra-mandira," and gave it a grant of land in Ś. 890/A.D. 968. An inscription of Ś. 884/A.D. 962 reports his granting of land to a Jaina temple founded by his mother Padmabbarasi of Kōṅguladēśa. He also founded a temple called "Gaṅga-Kandarpa-Jinālaya" in Anṇigere (Anṇigeri) in memory of his parents Būtuga II and queen Rēvakanimmaḍi. According to the Śravaṇa Beḷagoḷa inscription of c. A.D. 975, on the Kuge Brahmadēva column, he passed away in Baṅkāpura by the rite of fasting in the presence of the famous Digambara divine Ajitasēna. The same inscription credits him with founding unspecified Jaina temples and mānastambhas.

In this period, Nēmicandra Saiddhāntika wrote his well-known work, the Gommaṭasāra. Ajitasēna, of the Mūla Saṅgha, was preceptor of both Mārasimha II and his Minister Cāmuṇḍarāya, a distinguished literary figure and general. Cāmuṇḍarāya was also famous for his Jaina foundations and generous endowments, particularly at the ancient stronghold of Śravaṇa Beḷagoḷa. Cāmuṇḍarāya wrote the Cāmuṇḍarāya-purāṇa and had the colossal image of Bahubali of Śravaṇa Beḷagoḷa carved. Other places where Jaina temples were founded in this period were Kambadahalli, Varuṇā, and Narasamaṅgalā.

In spite of Gaṅga leanings toward Jainism, Brahmanism was also well supported by royalty, especially Gaṅga feudatories. The Brahmanical temples at Talkāḍ, Bēgūr, Varuṇā, and Gaṅgavāra in Gaṅgavāḍi, and Brahmadēśam, Erode, and Vijayamaṅgalam in the Kōṅgu tract in the neighbouring Toṇḍaināḍu, bear testimony to this.

Architectural Features

In layout and elevation, buildings in the Gaṅgavāḍi style reveal several strata of borrowings. The basic vimāna type is of Toṇḍaināḍu-Pāṇḍināḍu extraction; the maṇḍapa, with long or square central nave, side aisles, and sloping eave, is akin more to the Kaṇṇāṭa type. A feature that brings the temples closer to the Pāṇḍināḍu nexus is the presence of a square pīṭhikā for the liṅga in the sanctum of Śiva temples. The absence of śukanāsa and of sāndhāra plan — in contrast to Calukya temples at Paṭṭadakal and to many Rāṣṭrakūṭa temples, — is also a feature that brings them closer to buildings of Tamiḷnāḍu. The overall fabric does reveal the impact and color of Kaṇṇāṭa, however. The subtle and harmonious manner in which Kaṇṇāṭa and Tamiḷnāḍu elements have been blended is a pleasant feature of Gaṅgavāḍi temples.

Buildings in Gaṅgavāḍi are primarily of ēkatala-vimāna class. At least one temple of jāti-vimāna category is also met at Śravaṇa Beḷagoḷa. In Kōṅgudēśa, both classes of temples are represented; there they sometimes are built with stone and brick, in contrast to the buildings in Gaṅgavāḍi proper which are wholly built of granite. Temples in Kōṅgudēśa, though they have a blood relationship with those of upper Gaṅgavāḍi, show a distinct sculptural style and other features which justify naming them a separate Kōṅgudēśa sub-school.

Gaṅga temples customarily consist of garbhagrha, antarāla, and gūḍhamaṇḍapa (the so-called mahāmaṇḍapa); a mukhacatuṣkī is also seen, as in the case of the Pañcakūṭa-basti at Kambadahalli. The Candragupta-basti at Śravaṇa Beḷagoḷa is a two-towered triśālaka vimāna (with three narrow sancta). The Pañcakūṭa-basti at Kambadahalli has one three-shrined temple (trikūṭācala); the other is a double shrine. No gōpura is associated with any Gaṅga temple, though, in the case of the Kambadahalli Pañcakūṭa-basti, a pratōlī with prakāra-wall does appear. Gaṅga temples are niraṇḍhāra. The vimāna is square, though a few instances show differentiation of bhadra and kaṇṇa.

Gaṅgavāḍi architectural devices are marked by clarity, simplicity, and controlled embellishment. The exterior elevation of the vimāna, in its component elements, reveals a mixed character — perhaps that of the Bāṇa and Nōḷamba country (the former had always culturally belonged to the lower Drāviḍadēśa).

Pādabandha class of adhiṣṭhāna is seen in almost all examples except the Pātālēśvara temple in Talkāḍ, one instance in Kambadahalli, and another in Manne, where one finds Pratikrama variety (Fig. 66b, d). The adhiṣṭhānas of the two temples at Bēgūr are Pratibandha; the northern one is characterized by makara-busts in both the kaṇṭha and prati mouldings while the southern one shows neither makaras nor vyālas. As on Muttaraiyar buildings but not on Cōḷa ones, vyālas are placed with space between.

Walls in these temples are characterized by slender Brahmakānta pilasters, sometimes ornamented in the upper part, with narrow niches applied only at the bhadra points. Kapōta is often included in the prastara mouldings of the dēvakōṣṭha (as is also known in the temples of upper Kaṇṇāṭa). A few temples, such as those at Śravaṇa Beḷagoḷa, have no niches. Makara-tōraṇa is used as a sort of grace-pediment above all niches, though the Yōganandi temple on Nandi hill — which could be post-Gaṅga — lacks this feature. Though niches are applied in some cases and some plans do show proliferations, a plan with straight wall-surfaces was often preferred. A unique feature in the southern shrine at Bēgūr (as well the Kapilēśvara temple at Manne) is the presence of the kāla-vātāyanas recalling the convention of the later Rāṣṭrakūṭa (Śirvaḷ) and contemporaneous Nōḷambavāḍi temples at Nandi, Hēmāvati, Aralaguppe, and

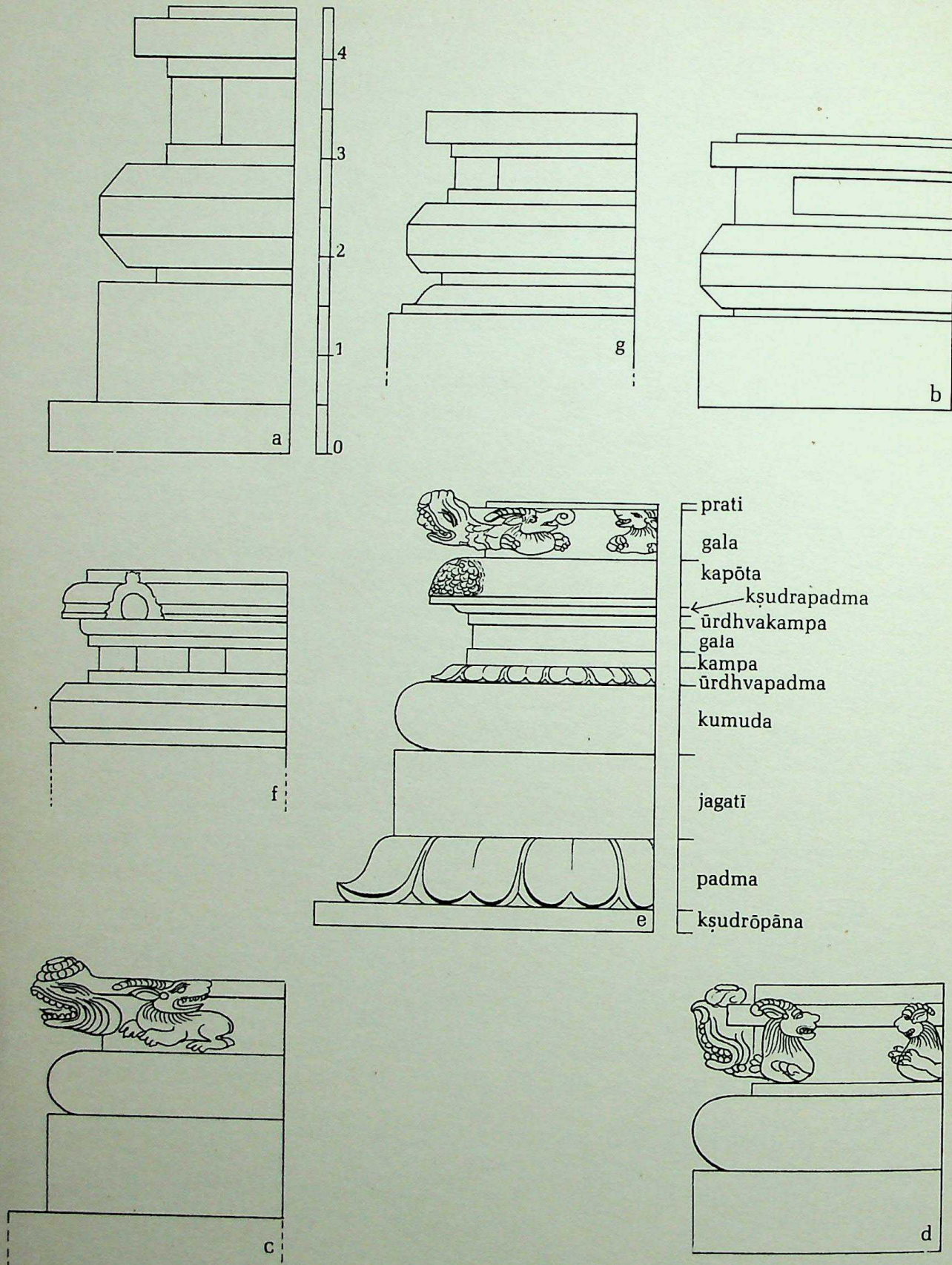


Fig. 66. Adhiṣṭhānas:

- a. Śravaṇa Beḷagoḷa. Cāmuṇḍarāya-basti, Pādabandha adhiṣṭhāna; b. Kambadahalli. Pañcakūṭa-basti, Ādinātha-basti, Pādabandha adhiṣṭhāna; c. Talkād. Pātālēśvara, Pratikrama adhiṣṭhāna; d. Kambadahalli. Pañcakūṭa-basti, twin basti, western vimāna, Pratikrama adhiṣṭhāna; e. Narasamaṅgalā. Rāmaliṅgēśvara, Kapōtabandha adhiṣṭhāna with padmōpāna; f. Bēgūr. Southern vimāna, Pādabandha adhiṣṭhāna.

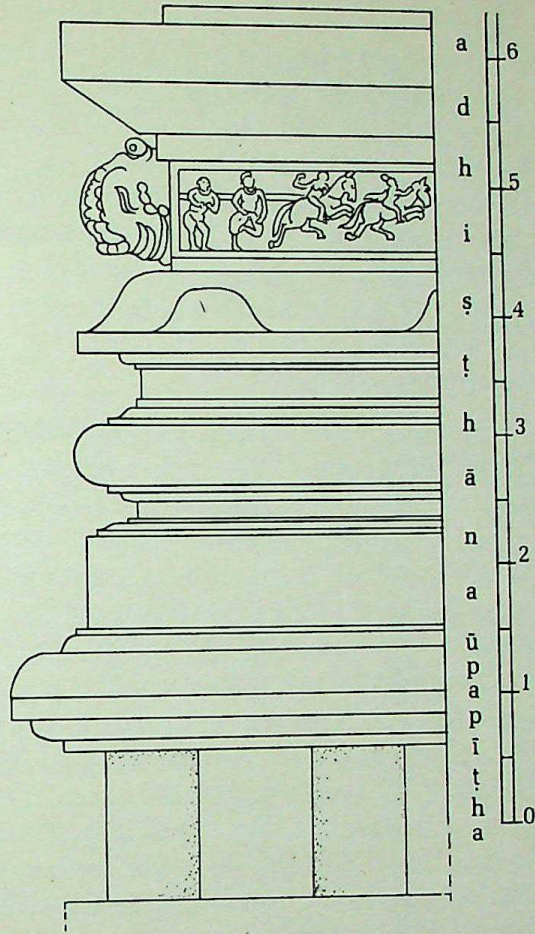


Fig. 67. Kambadahalli. Śāntinātha-basti, Vēdibhadra (Ṣaḍaṇja) upapīṭha and Kapōtabandha adhiṣṭhāna.

elsewhere.

The haṁsamālā (in lieu of bhūtamālā), commonly rendered in Cōḷanāḍu below the prastara, is characteristic of this style also, particularly in upper Gaṅgavāḍi. The haṁsas are shown breastwise, as had been the case with Pallava, Pāṇḍya, and Muttaraiyar buildings, though the individual haṁsa has characteristic details which distinguish it from its Tamiḷian counterpart. (The Mahāliṅgēśvara temple at Varuṇā displays themes from the Rāmāyaṇa in this location, a single exception in all Drāviḍadēśa.) The bhūtamālā under the kapōta at Bēgūr hints also at a kinship with the Narasamaṅgalā temples in Kōṅgudēśa idiom. The rendering of the florid, if not flamboyant, nāsikās on Gaṅgavāḍi temples reminds one of nāsikās in Pāṇḍināḍu style. Unlike normal Gaṅga ēkatala vimānas, Bēgūr temples possess a hāra-parapet with kūṭas and śālās above the prastara.

The doorframes, when carved, show restraint.

The normal ēkatala superstructure has a square grīvā and śikhara. The ēkatala vimānas of Gaṅgavāḍi, by and large, are of ṣaḍvarga class. Bēgūr's dvitala vimānas have kūṭas and central śālās rich in ornamentation. The grīvā is subdued. The śikharas are shapely; they may be square, octagonal, and, in one unique instance (at Kambadahalli), round.

The maṇḍapa halls of Gaṅga temples show several orders of pillars including Viṣṇukānta as in Cōḷanāḍu (Plate 607). A few temples show polished proto-Śrīkara (double-pot) pillars, of Nolamba type, in which the inverted bell is inserted in the

middle section. These ultimately are derived from a Rāṣṭrakūṭa prototype, as seen in the Jaina temple at Paṭṭadakal. The Siṃhapāda variant is encountered in one example, the Sōmēśvara temple at Gaṅgavāra; this recalls the form, but not the technique or style, of one Rāṣṭrakūṭa temple at Sīrvaḷ. Another less frequently met variety, with antecedents in the rock-cut caves of Vēṅgīdēśa, is found in the mahāmaṇḍapa of the Candragupta-basti at Śravaṇa Beḷagoḷa (Plate 585). Ceilings are found only in the nave, and represent either a full-blown lotus (as in some Rāṣṭrakūṭa instances) or the Aṣṭa-Dīpālas (as in Nolamba instances). Ceilings of the latter class in Jaina temples show either Dharaṇēndra or a Jina in Majesty in the central box.

Manne, Akkataṅgai temple (Plate 582)

Manne, ancient Maṇṇe, was an important Gaṅga site and Rājēndra Cōḷa, who subdued Gaṅgavāḍi, styled himself "Maṇṇekoṇḍa." A temple to Śiva existed there in the ninth century A.D., recorded in a copper-plate charter of Mārasimha recently discovered by M.S. Nagaraja Rao. The town was inhabited also by Jinas, a fact gleaned not only from a tenth-century commemorative pillar-inscription but also a Rāṣṭrakūṭa charter of A.D. 802 granted to the Śrīvijaya Jinālaya, founded by Śrīvijaya, the general of Gaṅga Mārasimha in or before A.D. 798.

Of the two ancient surviving temples at Manne, the Akkataṅgai (Plate 582) is a much damaged building originally with a maṇḍapa. Its adhiṣṭhāna is of a peculiar Pratibandha variety with tripaṭṭa kumuda, vigorous and discretely placed vyālas in the kaṇṭha, and a plain mahāpaṭṭa above. The pāda is cantoned by Brahmakānta pillars intended to be Siṃhapāda or Vyālapāda, but the stones meant for the lion or vyāla figures have been left unworked. The vimāna is somewhat larger than most Gaṅga temples; its walls have three sham niches on each side with tōraṇa bosses unworked. Brahmakānta pilasters divide the wall into five sections. The imposing kapōta above has strongly formed nāsīs. The temple stylistically could date as early as the latter half of the ninth century or early in the tenth century.

Śravaṇa Beḷagoḷa, Candragiri, Candragupta-basti (Figs. 68-69; Plates 583-585)

The northern hill (ancient Kaṭavapra), recently called Candragiri (after a legendary association of Candragupta Maurya, as a Jaina ascetic, and this hill) has a group of medieval Jaina buildings. The so-called Candragupta-basti and the Cāmuṇḍarāya-basti are the earliest on the hill and belong to the late Gaṅga period. (An earlier building, probably of the late eighth century, is mentioned in a Śivamāra inscription on this hill.)

The Candragupta-basti (Plate 583) faces south toward the Bahubali image on the Vindhyagiri hill. It is among the smallest of Gaṅga buildings, and consists of three square shrines: the central one, without śikhara, is fused on either side with two shrines with low towers (Fig. 69). Internally it possesses three sancta (Fig. 69), the central occupied by a standing Pārśvanātha, the adjoining two Padmāvatī and Kuṣmāṇḍī. The antarāla in front of the sancta contains figures of Yakṣas Sarvānubhūti and Dharaṇēndra.

The basti's adhiṣṭhāna is Pādabandha. Pāda pillars are Brahmakānta, with little ornament. The northern side, where the central shrine is visible, is laid on a straight line (Fig. 69). The haṃsamālā beneath the kapōta (Plate 584) shows suave haṃsas; the kapōtanāsīs and the vyālas in the kaṇṭha above are badly weathered. Some moulding above this is now concealed behind thick plaster. This is followed by haṃsa-kapōta

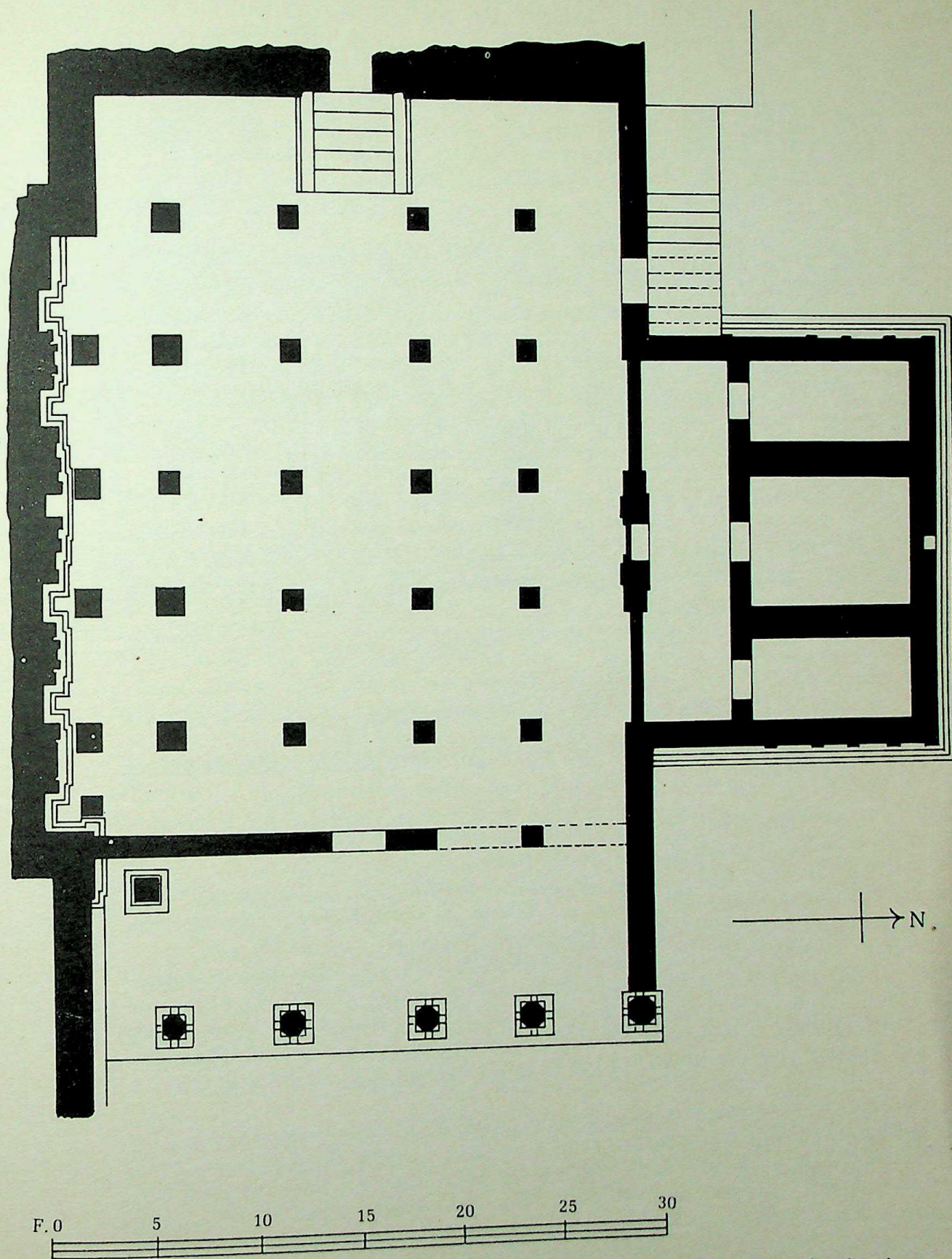


Fig. 68. Śravaṇa Beḷagoḷa. Candragiri, Candragupta-basti, plan. (Courtesy: Department of Archaeology, Karnataka.)

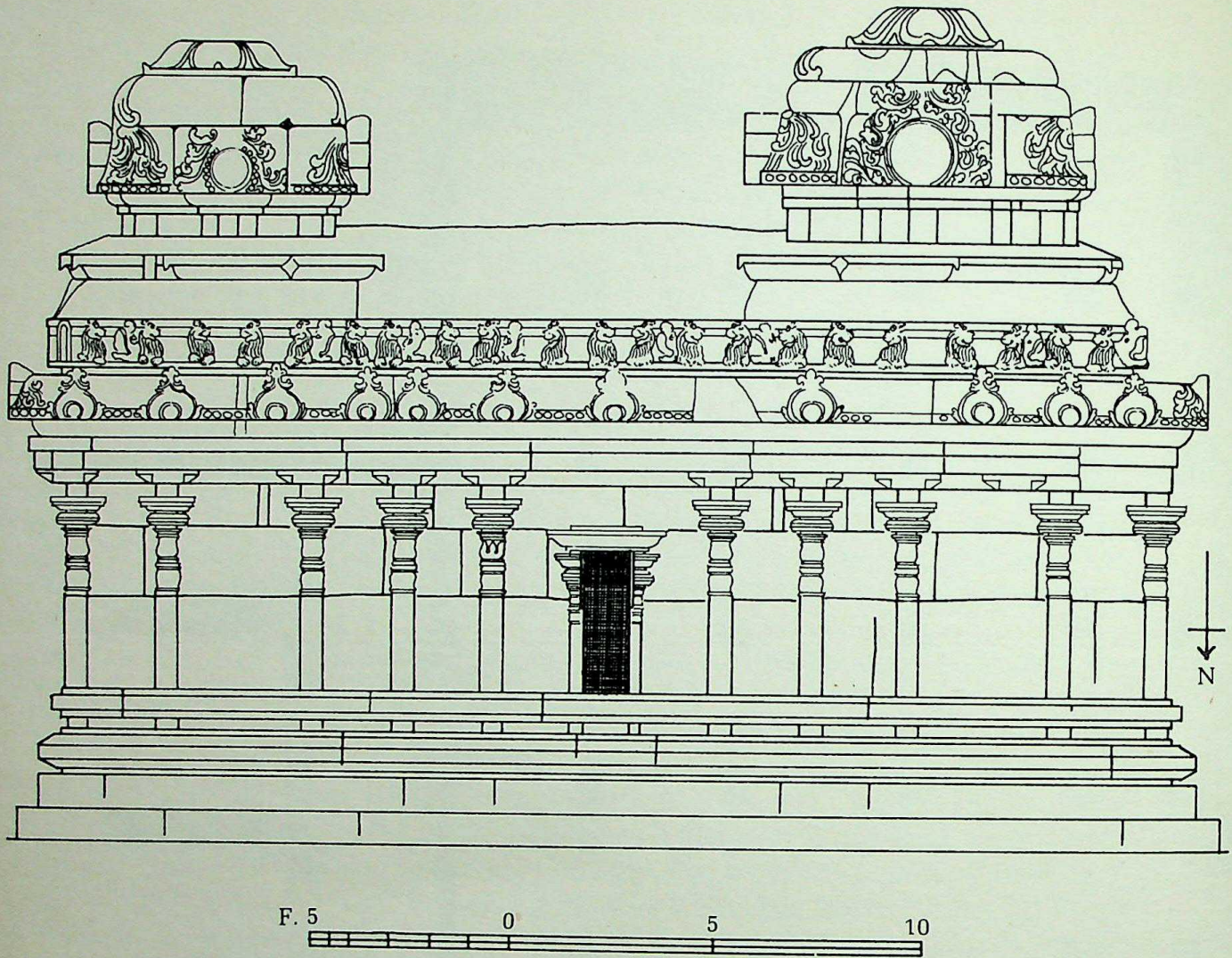


Fig. 69. Śravaṇa Beḷagoḷa. Candragupta-basti, elevation. (Courtesy: Department of Archaeology, Karnataka.)

(pent-roof), short grīvā, and shapely Brahmachanda śikhara (Fig. 69). A padma-cap above each śikhara is preserved but the stūpīs are lost.

R. Narasimhachar, who thought the shrine was referred to in the inscription of Śivamāra II, has dated the temple to c. A.D. 800. M.S. Nayak dates it to the ninth or tenth century A.D. It, stylistically, can scarcely be placed before A.D. 975.

A large columnar hall was originally added in front soon after the erection of the main basti. Peripheral parts were modified, on the east by erection of a new wall, then a plain pillared corridor in Vijayanagar times; on the west a very large temple was added, by Gaṅgarāja, minister of the Hoysala Viṣṇuvardhana, in c. A.D. 1118. The south side was blocked by the north wall of the Pārśvanātha-basti, built in the 11th century A.D.

The hall still has some 25 original out of possibly 36 columns *in situ* (Fig. 68). The four handsome Bhadraka columns at the centre have a central block enriched with chevron with alternating half flower and muktāgrāsa below. Laṣuna shows simple or sometimes flamboyant nāsīs in relief (Plate 585). Other pillars are double-pot Gaṅga-Nolamba type. A third variety is a faceted or bi-polygonal version of the last type. The nave has a large lotus on the central Samatāla vitāna above (Plate 585). The maṇḍapa today is said to belong to the Kaṭṭale-basti which, as noted, is a building of the Hoysala period.

Śravaṇa Beḷagoḷa, Cāmuṇḍarāya-basti (Figs. 66a, 70-72; Plates 586-591)

One of the latest and finest of Gaṅgavāḍi temples is the famous Cāmuṇḍarāya-basti on the Candragiri at Śravaṇa Beḷagoḷa (Plate 586). The temple is a large rectangle on plan, divided into a vimāna and gūḍhamaṇḍapa of almost the same size (Fig. 70-71). A pillared porch was added in the second decade of the 12th century.

The tritala vimāna has a clear differentiation of masses into bhadra, pratibhadra, and karṇa both in plan and elevation (Fig. 71); the maṇḍapa is laid out on a straight mānasūtra. The Pādabandha adhiṣṭhāna common to both the structures (Fig. 66a) is unadorned. Brahmakānta pilasters have some decoration; the bhadras of the vimāna and the maṇḍapa have niches which must once have held standing Jinas. The prastara of the āditāla (Plate 589) is exceptionally handsome. Haṁsamālā uses a superlative Toṇḍaināḍu type of a haṁsa (Plate 587): fine nāsīs, impressive kapōta, and the exceptional vyālas are some of the temple's high qualifications. Notable also is the hāra with its train of kūṭas, pañjaras, and śālās having figures of yakṣas on the pañjaras, ārādhakas and ārādhikās below the hārāntara nāsīs, and seated Jina figures on kūṭa and śālā faces. The quality of these figures is exceedingly high, even by Tamil Cōḷa standards. The gāḍhas of pañjaras enshrine minutely worked temple-models.

The vimāna tower is anarpita (Plate 588), with passages around the gṛhapiṇḍi of the second and third talas. The second tala acts also as an upper sanctuary, entered from the east.

The gṛhapiṇḍi walls are divided into karṇas and bhadras with Brahmakānta pillars (Plate 588). The haṁsamālā haṁsas differ somewhat from the haṁsas of the āditāla's prastara; they, to an extent, approach the early examples under the Cālukyas of Kalyāṇa. Kūṭas and śālās are ornamented, but in a fashion somewhat inferior to that of the lower tala. Śālā ends are supported at places by elephant figures instead of vyālas. (In the hārāntara, at one place at least, the figure of an elephant, the royal emblem of the Gaṅga dynasty, appears.)

The entrance to the upper sanctuary is framed by an extension of the gṛhapiṇḍi walling on north and south (Plate 588). The walls of the third tala are shorter, simply decorated with paired end-pilasters having minor pañjarakōṣṭhas. The haṁsas of the haṁsamālā here are quite distinct from those of the lower levels. They are shown in profile, with florid, fowl-like tail, a type sometimes noticeable in temples of the Middle Cōḷa phase, its precursor also sometimes noticeable in Rāṣṭrakūṭa buildings. Octagonal vēḍī and grīvā are short, but still accommodate seated Jinas on the cardinal faces, and ārādhakas, etc. along the diagonal.

The Viṣṇucchanda śikhara is handsome, though that at Kambadahalli is perhaps preferable. The mahānāsīs are small.

The hāra of the āditāla, with its rich procession of kūṭas, śālās, and pañjaras continues over the maṇḍapa (Fig. 71; Plate 590); the śālā over the entrance is longer than those over the side bhadras.

The pillars and hastihasta-banisters of the mukhacatuṣkī (Plate 586) are of Cālukya type.

The maṇḍapa interior has 16 free-standing pillars; four in the centre stand on a slightly raised platform. These as well as two in the antarāla are of plain double-pot type (Plate 591); the rest are plain Miśraka. The interior is disappointing compared to the exterior.

Two short inscriptions in the character of c. 12th century A.D. call this temple Cāmuṇḍarāya-basti. An early 11th-century inscription on the Jaina image inside the upper sanctuary mentions that Jinadēvaṇa, son of Cāmuṇḍarāya, set up the image. The

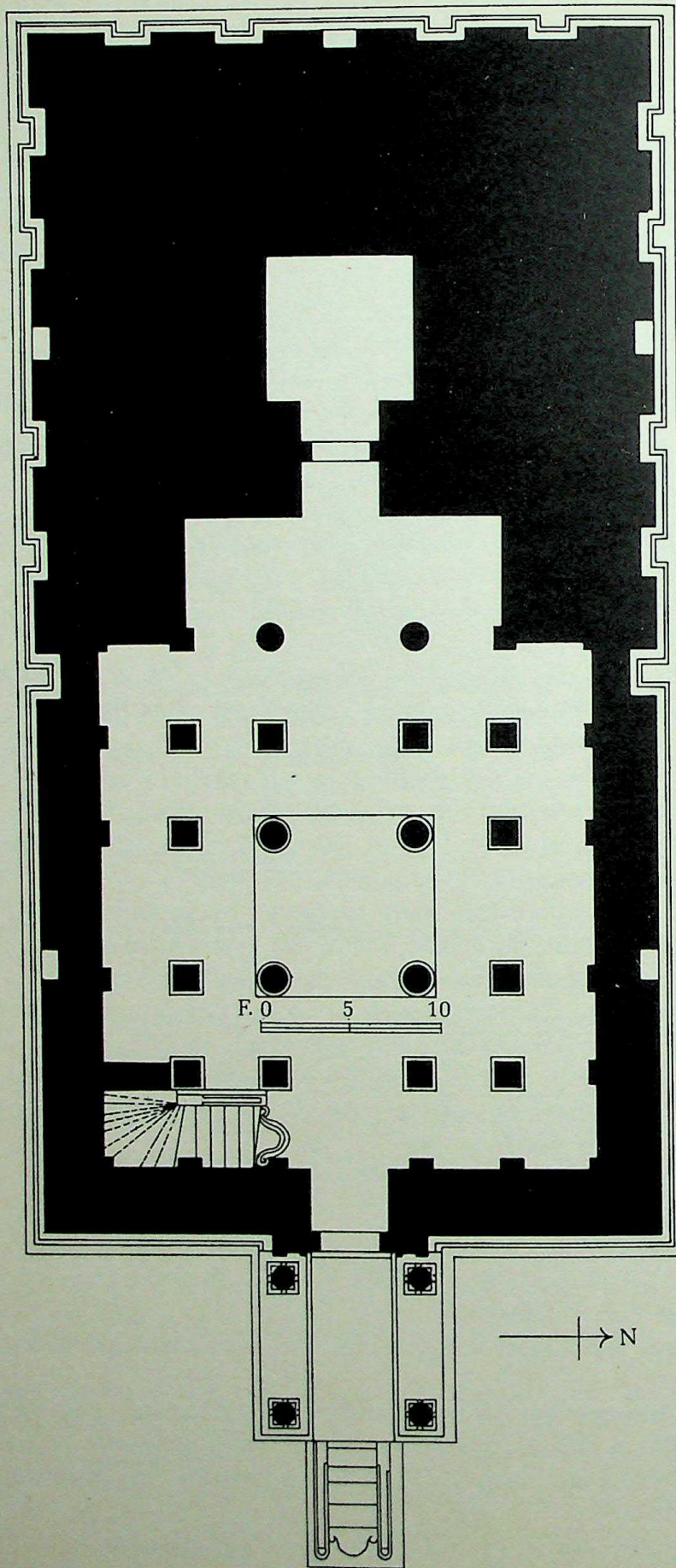


Fig. 70. Śravaṇa Beḷagoḷa. Cāmuṇḍarāya-basti, plan. (Courtesy: Department of Archaeology, Karnataka.)

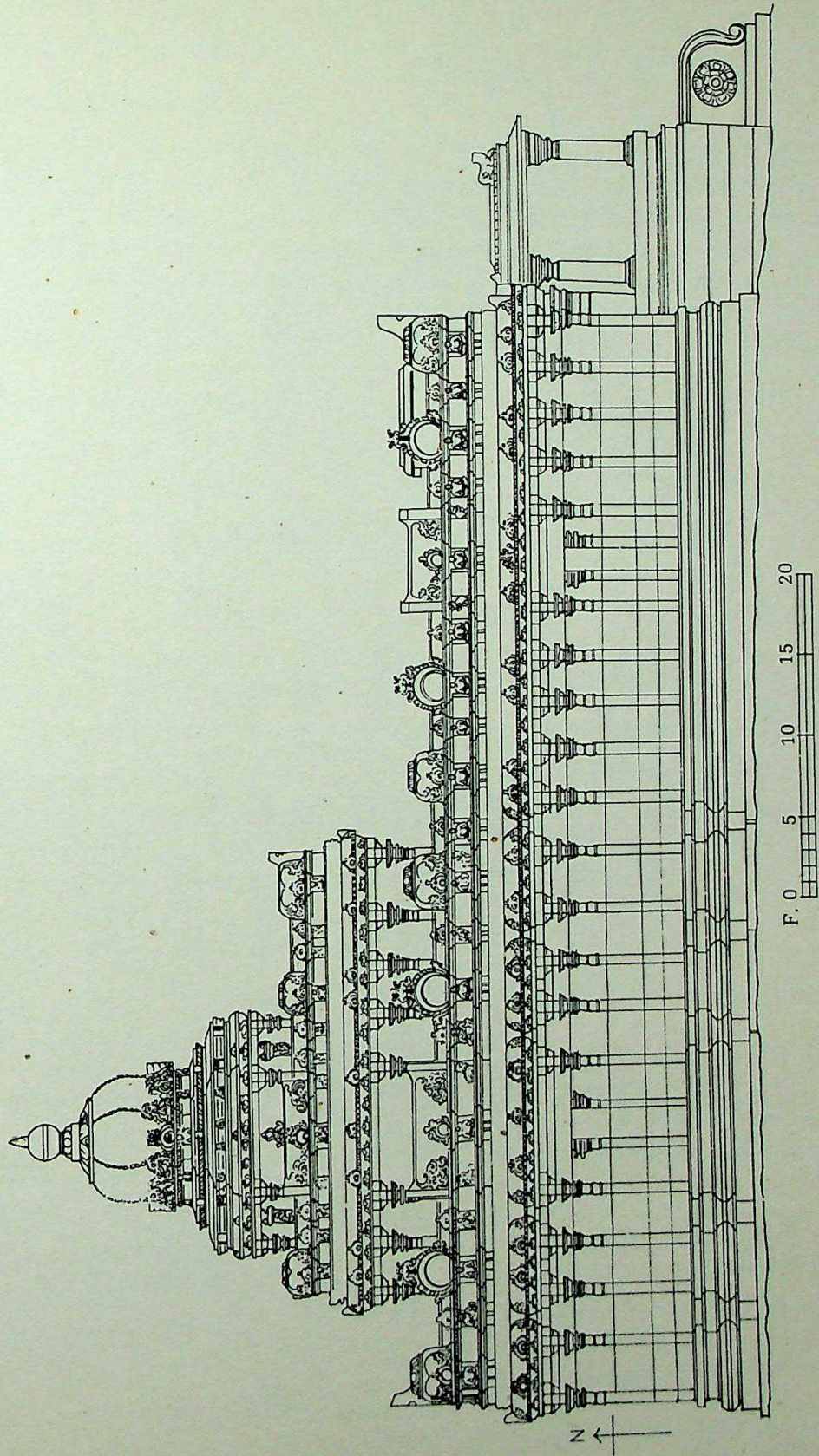


Fig. 71. Śravanā Belagoḷa. Cāmuṇḍarāya-basti, side elevation. (Courtesy: Department of Archaeology, Karnataka.)

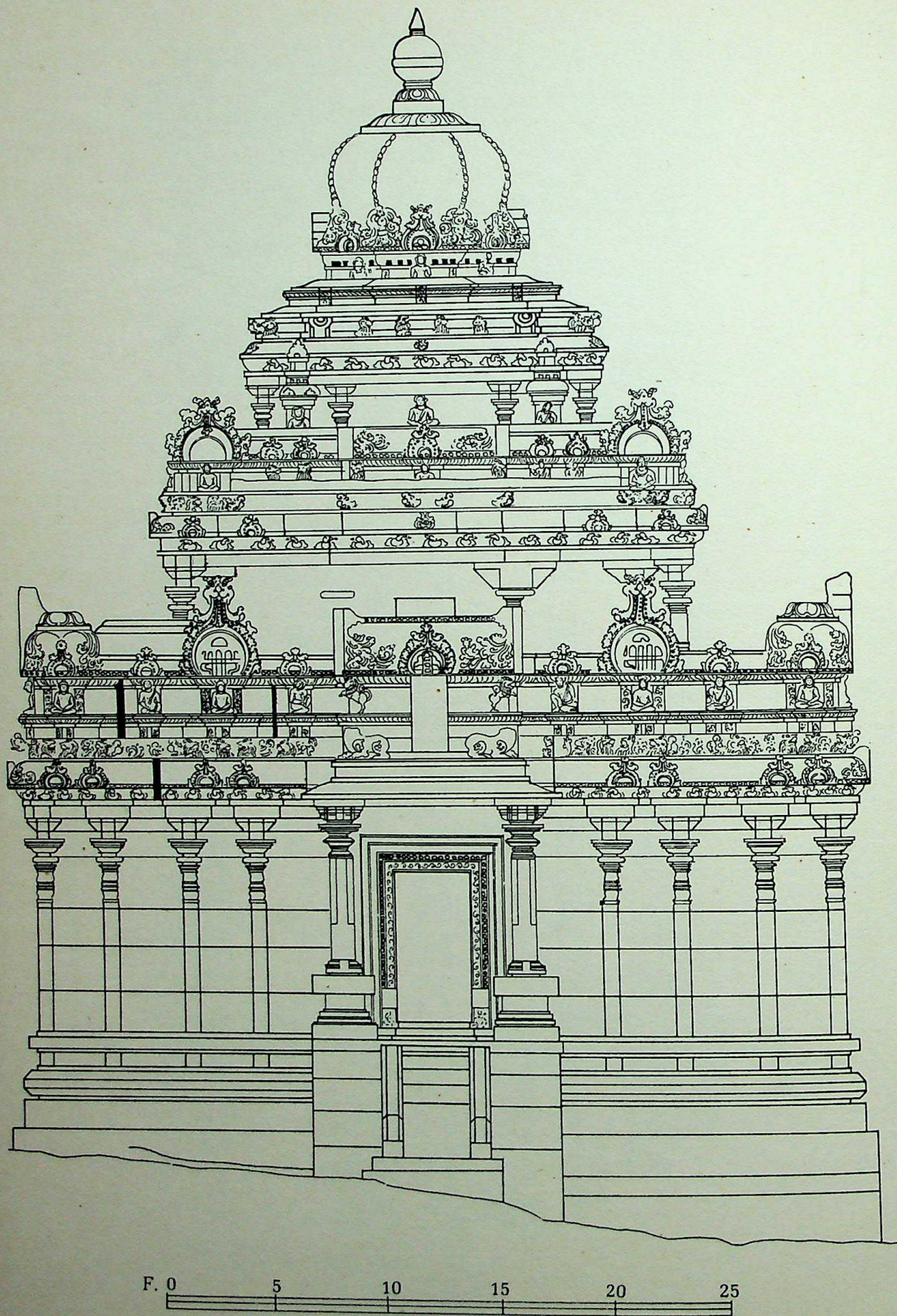


Fig. 72. Śravaṇa Beḷagoḷa. Cāmuṇḍarāya-basti, front elevation. (Courtesy: Department of Archaeology, Karnāṭaka.)

style of the lower structure is of the late tenth century and must have been of Cāmuṇḍarāya's time. It can be dated to c. A.D. 982-985. The upper portion may have been completed by Cāmuṇḍa's son between c. A.D. 995-999. The thick walls of the vimāna indicate that Cāmuṇḍarāya had the intention to build an upper storey, however.

Talkāḍ, Pātālēśvara (Fig. 66c)

Talkāḍ (ancient Talakāḍu), the capital city of the Gaṅga, is virtually buried under the silt of the Kāvērī river. Out of its few cleared shrines, only the Pātālēśvara is of the Gaṅga period. It is a plain square shrine with flat pilasters; the Pratikarma adhiṣṭhāna (Fig. 66c) is the only interesting feature. The kapōtanāsīs are of the usual Gaṅga variety. A large hall attached to the shrine has the double-pot pillars widespread in Gaṅga and Nolamba territories. From the dunes nearby one can see the cornice of another shrine that may be like the Pātālēśvara.

Gaṅgavāra, Sōmēśvara temple (not illustrated)

The ēkatala vimāna and the first maṇḍapa of this temple stylistically date to the Gaṅga period. Available inscriptions in the complex are Cōla. The presence of elephant figures on the antarāla doorframe and Simhapāda and pot-like pillars of Gaṅgavāḍi workmanship in the maṇḍapa indicate that the structure is of the Gaṅga period in Gaṅgavāḍi style no later than the tenth century. A hall was added during Cōla occupation; another hall in the complex with haṁsamālā beneath its kapōta is seemingly Gaṅga.

Kambadahalli, Pañcakūṭa-basti (Figs. 66b, 73; Plates 592-609)

The so-called Pañcakūṭa-basti is an ensemble of two, separate, axially ordered and related, Jaina groups of shrines within the same compound; one is a north-facing trikūṭācala, the other a double shrine or twin basti laid out transversely in front of the former (Fig. 73). The ensemble is surrounded by a prākāra, now ruined, with a pratōli gate in the middle of the northern wall. The pratōli is coaxial with the porches of the two temple-groups.

The trikūṭa temple, known as Ādinātha-basti, has three dvitala vimānas sharing the gūḍhamaṇḍapa. A pillared porch with opposed hastihasta stairs adjoins the hall's opening at the north. The three shrines are almost identical in form, differing decisively only in the shape of the śikhara.

The shrines have Pādabandha adhiṣṭhāna (Fig. 66b), Brahmakānta pillars with some decoration at the upper part (Plate 596), and haṁsamālā beneath the prastara-kapōta. The dēvakōṣṭhas on the vimāna and antarāla walls contained figures of nude Jinas standing in khaḍgāsana of which a few still remain (Plate 593). Graceful, florid, makara-tōraṇas (Plate 600), sometimes mixed with vidyādhara, vyāla, and cāraṇa figures, act as pediments over the niches.

The hāra above the prastara has corner kūṭas and central śālās, with superb embroidery-like decorations (Plate 598); elegant diamond-shaped capping padmas are provided not only for the kūṭas but also the śālās (Plate 599). The stūpīs are lost. The hārāntara portions show nāsikōṣṭhas in the case of the vimāna and nētrakōṣṭhas in the case of the two lateral (bhadrā) vimānas. The high gr̥hapiṇḍi of the second tala has paired kṣudrakōṣṭhas at the centre and pañjarakōṣṭhas at each end. Haṁsamālā appears under the kapōta. Vyāla-busts come above the prastara. The well-formed prati of the vēdī once supported mṛgēndra figures; one on the eastern side of the southern

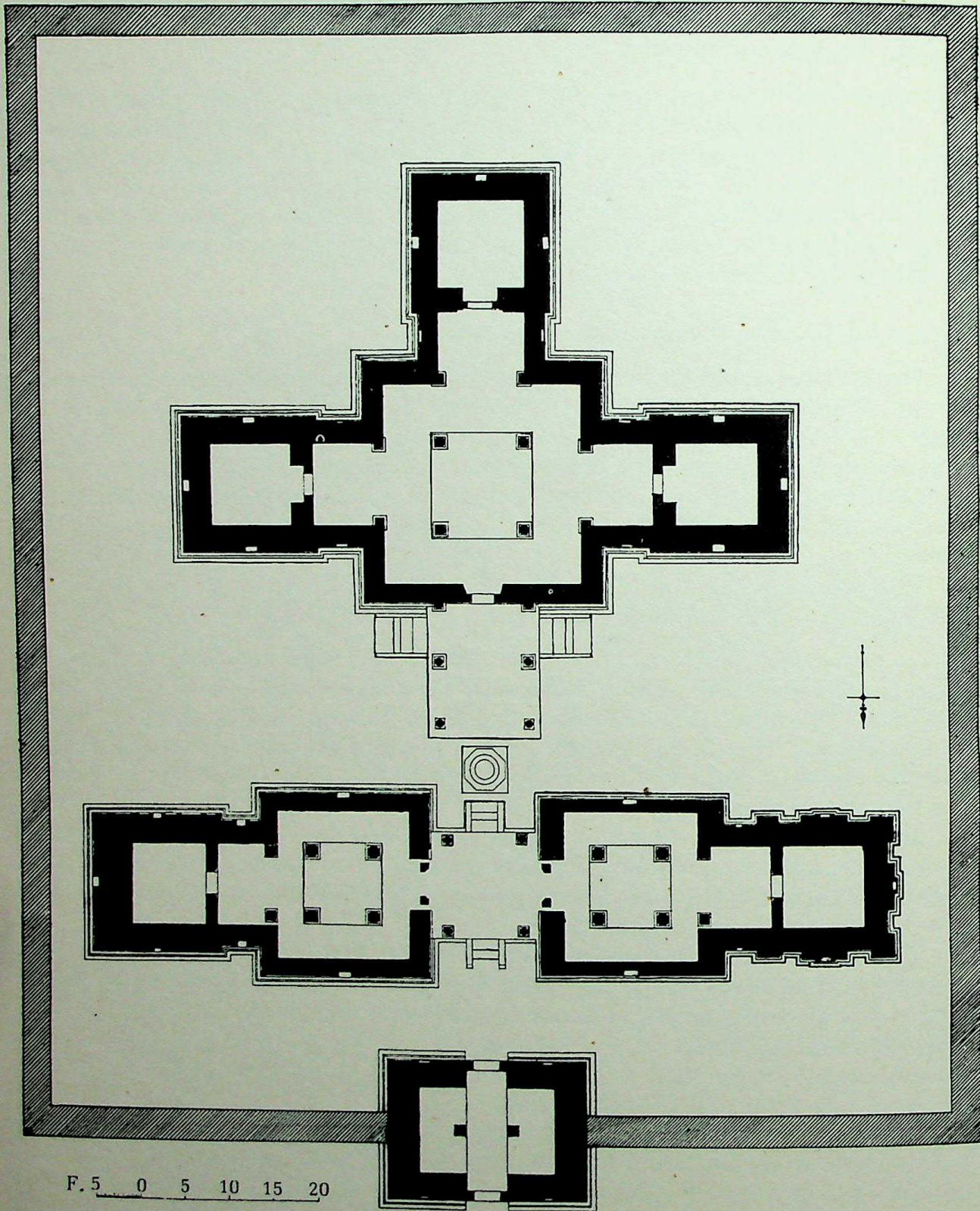


Fig. 73. Kambadahalli. Pañcakūṭa-basti, plan. (Courtesy: Department of Archaeology, Karnataka.)

vimāna and two on the southern side of the western vimāna remain (Plates 594-595). The three main Drāviḍa-śikhara forms appear over the sancta: Brahmacchanda or Caturasra (square, the so-called "Nāgara"; Plate 594), Viṣṇucchanda or Aṣṭāsra (octagonal="Drāviḍa"; Plates 595, 597), and Rudracchanda or Vṛtta (round="Vēsara"; Plates 592, 601). A degree of artistic versatility is apparent in the handling of the śikharas; the Viṣṇucchanda variety over the western vimāna (Plate 597) is very elegant, its eight ribs picked out by rich festoons of pearls, its profile sinuous, the lower rim splayed, with sections between ribs relieved by framed and finished nāsikās. It must be classed for its incomparable qualities with such earlier examples as the Dharmarāja ratha, the Kailāsa temple, Ēllōrā, and the Veṭuvāṅkōvil at Kaḷugumalai. The Brahmacchanda śikhara of the central shrine (Plate 594) and the Rudracchanda of the eastern (Plate 601) are also handsome.

The gūḍhamaṇḍapa has massive, stunted Brahmakānta pilasters in the eastern and western antarāla (with pearl festoons encompassing vegetal creepers; Plate 603), Viṣṇukānta in the southern. The nave pillars are plain and octagonal. The soapstone image of the main (southern) sanctuary is a Hoysala replacement by Pārśvadēva in A.D. 1167, the granite cāmara-bearers are original. The images in the two bhadra-shrines are original; the one in the western sanctum has lost its lion-throne and flywhisk-bearers. Handsome nude figures of Jina Pārśva and Supārśva Yakṣī Cakrēśvarī, Ambikā, Kālī, and two images of Yakṣa Sarvānubhūti are found in the antarālas. The central ceiling is a grid with nine boxes; the central bears a figure of Dharaṇendra while the rest are filled with the Aṣṭa-Dikpālas. The roof of the hall is flat and does not carry kūṭas and śālās along its rim, a fact which brings it closer to the architectural traditions of lower Drāviḍadēśa. The mukhacatuṣkī has undecorated, moulded, Miśraka-Viṣṇukānta pillars (Plate 602).

The twin basti c. 10 ft. to the north has two vimānas and gūḍhamaṇḍapas. They closely resemble those of the Ādinātha-basti. Tōraṇas are of patra type without makaras (Plate 605). Both vimānas have square śikharas (Plates 592, 606). The eastern shrine is like the trikūṭācala vimānas. The western shrine (Plate 604), however, differentiates bhadra, upabhadras, and karṇas and has Pratikrama adhiṣṭhāna (Fig. 66d). Other particulars are similar to those of the triple shrine. Only one mṛgēndra figure, on the southwestern corner, is preserved (Plate 604).

The gūḍhamaṇḍapa of the western shrine has Viṣṇukānta pillars, much like those in Cōḷanāḍu but with one additional feature, the presence of maṇipattikā (jewel-band) above the mālāsthāna (Plate 607). This is peculiar to the Karṇāṭa decorative repertoire. The ceiling above the nave has Aṣṭa-Dikpālas with Dharaṇendra in the centre. The eastern hall has Rudrakānta pillars of Karṇāṭa type.

The small pratōlī gate (Plate 608) has a plain entry-frame, plain Pādabandha adhiṣṭhāna, pāda with Brahmakānta pilasters, and niches crowned by patra-tōraṇas bearing seated figures of Jinas (Plate 609). The handsome haṃsamālā is typically Gaṅga. The gate was erected at the same time as the shrines, perhaps c. A.D. 975.

Manne, Kapilēśvara temple (Plates 610-611)

This ruined temple preserves a few interesting features: a soberly decorated but handsome doorframe flanked by dvārapālas (Plate 610), Miśra-Rudrakānta pillars in the hall with hanging festoons on the central polygonal part (Plate 611), and a couple of floral jālas with interspersed bhūta figures.

The doorframe has bāhyaśākhā with padma-ornament, discrete ratnas in the following depression, stambhaśākhā with usual Dravidian decoration, an unusual type of

śākhā with non-undulating mṛṇāla-stalk over which are spread discrete repeats of inverted lotus flowers supporting lotus buds, and a plain inner śākhā. The uttaraṅga shows hāra with karkakūṭas and madhyaśālā. A hastihasta stairway, ruined at the left, gives access to the maṇḍapa. The temple seems a little later than the Akkataṅgai temple at the same site (Plate 582) and may date some time in the latter half of the tenth century A.D.

Śravaṇa Beḷagola, Vindhyagiri, Tyāgad Brahmaḍēva pillar (Fig. 74)

This handsome column set up by Cāmuṇḍarāya on the Vindhyagiri (Gommaṭa hill) provides a rare example of exquisite vine-decoration in Gaṅgavāḍi style, which covers most of the surface of the shaft (Fig. 74). Below, among other figures, are shown Nēmīcandra (author of *Gomaṭṭasāra*) and Cāmuṇḍarāya. The pillar is supported by a well-formed lion throne.

Bēgūr, twin temples (Fig. 66f; Plates 612-613)

The twin granite Śiva temples at Bēgūr are among the more important Brahmanical foundations probably from the end of the Gaṅga period. The northern shrine (Plate 612) is a Brahmachanda vimāna which on plan is differentiated into bhadra, karkā, and plain salilāntara recesses. The jagatī of its Pratikrama adhiṣṭhāna is buried under later pavement. Vyālas in the prati-karkā are very handsome and discretely spaced as in the Pallava and other Gaṅga temples. The wall-pilasters are Brahmakānta. The bhadra dēvakōṣṭhas are shallow, as in Pāṇḍya parallels, and were not meant to receive images. The prastara has customary bhūtamālā and a kapōta with typical Gaṅga nāsīs. The hāra above has large karkakūṭas and bhadraśālās with ornament of rather poor quality. The second tala's prastara supports vṛṣas at the corners. Even from the standpoint of Gaṅgavāḍi convention the grīvā is much too subdued. Haṁsavājana appears below the Brahmachanda śikhara. The square grīvā, below the mahānāsīs of the śikhara, carries the usual dēvatās. The stūpī is round.

The mahāmaṇḍapa is a rectangular hall planned on straight vinyāsasūtra; and the walls have no dēvakōṣṭhas. On the longer side, karkakūṭas and bhadraśālā are separated by longer hārāntara sections.

The southern shrine (Plate 613) is only a little more complex, the adhiṣṭhāna is Pādabandha (Fig. 66f) and with vēdī basing the wall. Pañjarakōṣṭhas appear in the recesses between karkas and bhadra. Kūṭas and śālās above show no figural enrichment (as is the case with the northern shrine and at Kambadahalli). Hārāntara intervals show nētrakōṣṭhas over pairs of vṛttasphuṭitas. The gr̥hapiṇḍi of the northern shrine, as at Kambadahalli, is on a straight sūtra; in this instance, bhadra and karkā divisions are strongly marked. The second tala shows karkakūṭas flanked by paired vṛṣas, their backs toward the kūṭas. Grīvā and śikhara are circular. Grīvākōṣṭhas contain usual dēvatās, beginning from Purandara (east). The stūpī is round; its ghaṭa-part is compressed and flattened unlike that of the northern temple. An antarāla intervenes between the vimāna and the mahāmaṇḍapa; it has its own bhadra-bay flanked by salilāntaras with niches. The mahāmaṇḍapa, too, has karkā and bhadra projections. The salilāntara recesses are at places relieved by jālas, a feature somewhat rare in Gaṅgavāḍi.

Narasamaṅgalā, Rāmalingēśvara temple (Fig. 66e; Plates 614-615)

This temple (Plate 614) heavily leans toward Cōlanādu. The kapōtabandha adhiṣṭhāna

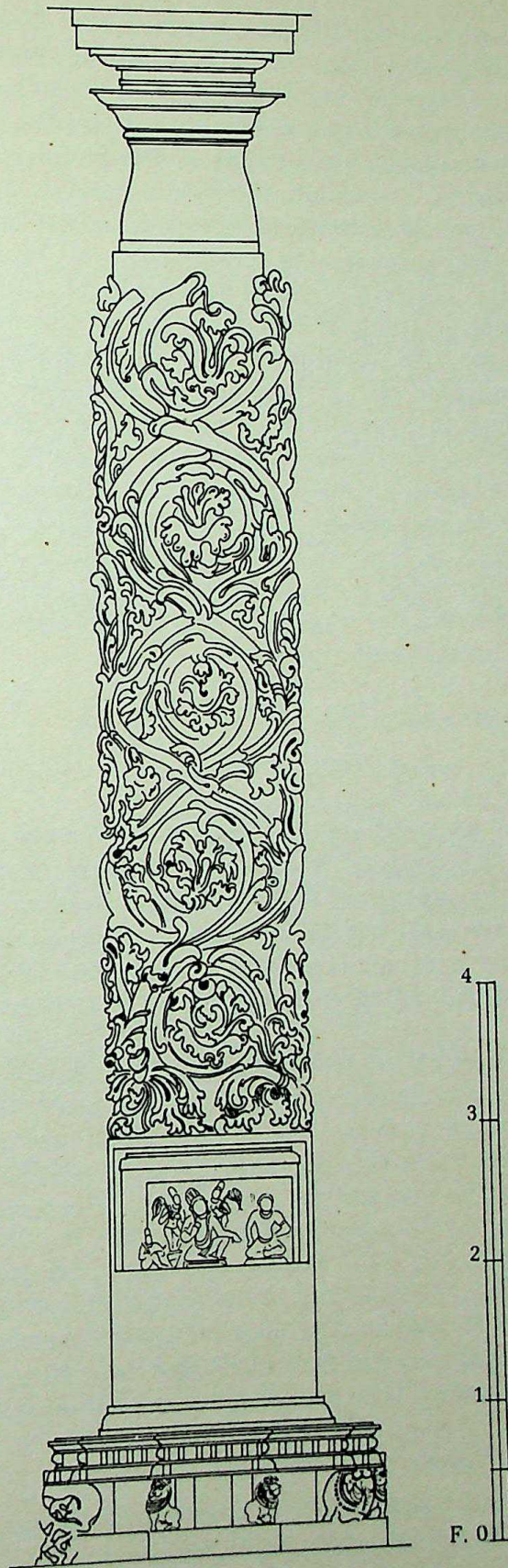


Fig. 74. Śravaṇa Beḷagoḷa. Tyāgad Brahmadēva pillar, south side. (Courtesy: Department of Archaeology, Karnataka.)

has padmōpāna resting over a kṣudrōpāna (Fig. 66e). The plan reveals deeply demarcated divisions, and bhadras project from the mānasūtra. Karṇas are separated from bhadrā by salilāntara-recesses bearing pañjarakōṣṭhas. The adhiṣṭhāna of each pañjarakōṣṭha substitutes plain padma for jagatī and drops the kapōta. This lowers the kōṣṭha, creating a contrast in the cadence of vertical masses forming the wall. Brahmakānta pilasters define the karṇas, Viṣṇukānta the bhadras, and Rudrakānta the niches. An unusual feature is the presence of divine figures above the kapōta of the pañjarakōṣṭhas. The pañjara has been placed on the prastara's kapōta, broken at the lower end to accommodate the bust of the deity. These figures are in terracotta and are largely worn out. They seem to be an amalgam of Śaiva and Vaiṣṇava deities, at places with consorts. The phalaka of the Viṣṇukānta pilasters at the bhadrā-ends support half-seated figures. Large and handsome divinities are applied also to the hāra's kūṭas, śālās, and hārāntara recesses; those on the north side are better preserved (Plate 614). The second tala has hāra; the third supports corner vṛṣas and grīvādēvatās. The grīvā is short; the square śikhara is rather small for the temple. The superstructure is brick.

The large square gūḍhamāṇḍapa has massive double-pot pillars of Gaṅga type (Plate 615). The round ghaṭa, huge padma below the phalaka, and taraṅga-pōtikās with central band invoke memories of Cōḷa country: they are far too heavy, though not unhandsome, compared to Cōḷa examples. The temple stylistically cannot be later than the third quarter of the tenth century A.D.

Kambadahalli, Śāntinātha-basti (Fig. 67; Plates 616-619)

The Śāntinātha-basti is situated a little northeast of the Pañcakūṭa-basti and apparently was founded near the end of Gaṅga rule.

The basti is a twin temple; the east-facing shrine is the more important. Its vimāna (Plate 616) has no superstructure. It stands with two maṇḍapas over an upapīṭha. Above its Kapōtabandha adhiṣṭhāna (Fig. 67) is a pratikaṇṭha which, instead of customary vyāla-busts, shows spirited representations of cavaliers, elephant riders, etc. (Plate 617). This feature is unparalleled both in kind and quality in all of Karṇāṭa art. The pāda is simple; the garbhagrha enshrines a tall and impressive image of a Jina said to be Śāntinātha.

The inner semi-open hall has four, unadorned, double-pot pillars in the nave (Plate 618). Two late Gaṅga images (a seated image of Jina with cauri-bearers of considerable artistic merit and a seated Yakṣa Sarvānubhūti) and a large image of Jina in padmāsana at the entrance, flanked by curiously Śaivite-looking dvārapālas, demarcates the area between the first and the second hall. (These otherwise would form a continuous common hall.) This second hall has pillars like the first one. A second, ruined, temple also faces this hall. The nave-ceiling of this hall has a notable Aṣṭa-Dikpāla ceiling with Jina Pārśva sitting in the centre (Plate 619).

These austere twin-shrines possess a few remarkable treasures. Perhaps the last of the Gaṅga-period foundations, the door of its first hall, with thin ratna- and patra-śākhās, foreshadows the style (and virtuosity) of the Cālukyas of Kalyāṇa.

Erode, Mahimalēśvara temple (not illustrated)

This square, brick, tritala vimāna is now coated with plaster and whitewash. The adhiṣṭhāna has simple upāna and plain jagatī rising about 2 in. over which starts pāda with shallow salilāntara recesses between bhadrā and karṇas. Niches are simple and occur only on the bhadras. Pilasters are tetragonal. While bhūtamālā occurs below the kapōta of the āditāla, a row of dentils figures in the upper talas. The hāra of the āditāla

is anarpita; that of the upper floors is intermediate in character. The Viṣṇucchanda śikhara shows prominent mahānāsīs. The vimāna dēvatās (Dakṣiṇāmūrti, Narasimha, Brahmā, etc.) are under plaster.

The temple seems affiliated with Gaṅga-Kōṅgu idiom on one side and with Cēra-Cōḷa on the other. It may have been founded late in the ninth century.

Vijayamaṅgalam, Candraprabha temple (not illustrated)

Only the vimāna and the ardhamāṇḍapa of this all-brick Jaina temple date from the late Gaṅga period. It is now covered with stucco. Customary ornamentation is absent. The temple has Pratibandha adhiṣṭhāna (with vyāla figures in the pratikaṇṭha), short walls punctuated by tetragonal pilasters, no differentiation of bhadra and kārṇas, no dēvakōṣṭhas, a simple prastara with nāsī-bosses hidden under plaster, hāra with kārṇa-kūṭas and bhadraśālā, a plain ardharikā containing an upper sanctuary, a short grīvā with lion figures at the corners (a characteristic feature of Dravidian Jaina temples), and a flexed-brim Viṣṇucchanda śikhara of Gaṅga idiom. The ardhamāṇḍapa is plain.

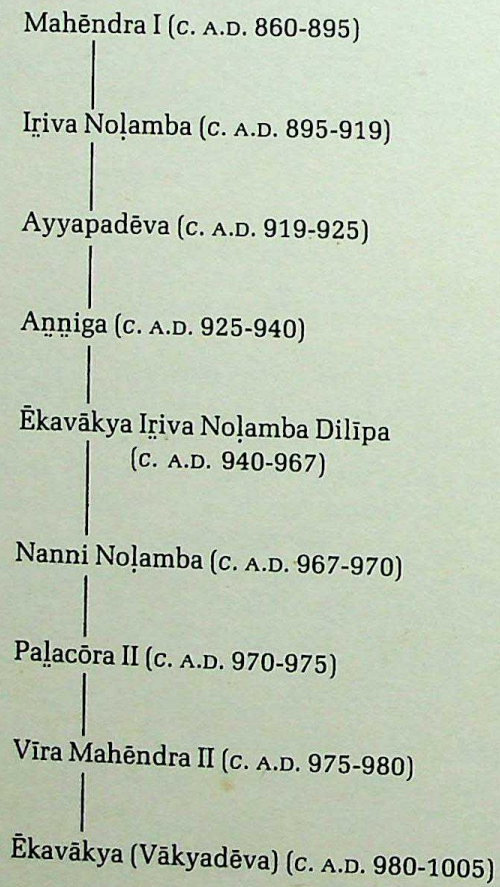
The earliest inscription at the site pertains to a "niṣidikā" (memorial column) of Puliyappi, sister of Cāmuṇḍarāya. The shrine perhaps was founded by Cāmuṇḍarāya among the many Jaina temples he had built in Karṇāṭadēśa. Precise dating is not possible.

K.V. Soundara Rajan

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Genealogical Table: Noḷambas of Hēmāvatī



(For Map of Noḷamba sites, see p. 184.)

Noḷambavāḍi style, c. A.D. 850-1000

Noḷambas of Hēmāvati

Historical Introduction

The Noḷambas, also called Noḷamba-Pallavas, were a prominent princely family ruling over the eastern part of south Kaṇṇāṭa from around A.D. 750 to A.D. 980. The region they originally held comprises the present-day districts of Anantapur in Andhra Pradesh and Tumkur, Citradurg, and Kolar in Mysore. Their charters often refer to this area as Noḷambāḷige or Noḷambavāḍi.

The early kings of the dynasty were subordinate to the Imperial Rāṣṭrakūṭas and, on occasion, to the neighbouring Gaṅgas. The reign of Mahēndra I (A.D. 860-895) — the sixth prince in the line — was more eventful than that of his predecessors. He is credited with defeating the Bāṇas, a victory attested to by inscriptions at Dharmapurī in Salem District. After Mahēndra, his brother, Irīva-Noḷamba (A.D. 895-919), seems to have ruled conjointly with his mother Dēvalabbarasi. An inscription at Āvani refers to the death of Mahēndra and the raising by his mother Dēvalabbarasi of a temple known as Noḷamba-Nārāyaṇēśvara after one of the epithets of Mahēndra. In the period of the subsequent rulers Ayyapadēva and Anṇiga (A.D. 919-940) the fortunes of the Noḷamba kingdom suffered heavily due to the campaign of the Gaṅga king Rācamalla against Noḷambavāḍi which resulted in the loss of the region around Āvani. An inscription at Āvani of A.D. 931 states that one Tribhuvana Kartaradēva, a Śaiva pontiff, governed Āvani for 40 years and built many temples. Irīva Noḷamba Dilīpa (A.D. 940-967), the next ruler of Noḷambavāḍi, was a powerful monarch who fought on the side of the Rāṣṭrakūṭa Kṛṣṇa III in the battle of Takkōlam against the Cōḷa Parāntaka I (c. A.D. 949). In the reign of his successor Nanni-Noḷamba (A.D. 967-970), the Gaṅga Narasiṁha (A.D. 960-974) overran Noḷambavāḍi and captured Ucchaṅgi fort, but soon after, in Mahēndra II's reign (A.D. 975-980), the Noḷambas regained their independence. This was but for a brief time, for at the beginning of Ēkavākya's rule (A.D. 980-1005), the Cālukyas of Kalyāṇa defeated the Noḷambas, and Noḷambavāḍi became a part to the Cālukya empire.

The Noḷambas were beneficent patrons of Śaivism, as their many temples dedicated to Śiva would clearly indicate. Jainism also was supported by the Noḷamba rulers. Inscriptions at Hēmāvati and Dharmapurī tell of gifts made to Jaina temples by Mahēndra I. Koṇḍakunda — supposed by P.B. Desai to be the birthplace of the famous Digambara Jaina pontiff Padmanandi *alias* Koṇḍakundācārya (Kundakundācārya), and a particularly sacred centre of Jaina pilgrimage — was located in Noḷambavāḍi. The Jaina temples of Noḷambavāḍi, however, suffered destruction later during the Vīra-śaiva uprising.

Architectural Features

The Noḷambas favoured Kūṭina and Phāṃsanā types of superstructure. And some of their temples, particularly at Hēmāvatī are muṇḍamāla (*i.e.* flat-roofed). Temples in Noḷambavāḍi (largely ninth century) assimilate conventions of both Karṇāṭa and Āndhradēśa. The Noḷambavāḍi temple, whether Phāṃsanā or Kūṭina, features mukhamāṇḍapa, antarāla, and vimāna (Figs. 76-78). A trikūṭa type of building is unusual. The temple plan, as at Hēmāvatī, Āvani, and Pelubaṇḍā, includes a Saptamātrkā shrine and a pratōlī entrance. Whether the Saptamātrkā shrine was intended to be a part of an aṣṭaparivāra layout is difficult to say.

In only a few cases is the adhiṣṭhāna exposed to view. Usually it seems to conform to the Pādabandha type (Plate 632) except at the Aruṇācalēśvara temple, Nandi, and the Lakṣmaṇēśvara temple, Āvani, where the Pratibandha variety (Karṇāṭa version) occurs (Fig. 75). The application of vyāla, gaja, and makara figures in the kaṇṭha of the adhiṣṭhāna and the type, manner, and disposition of the animals differs from the corresponding features on early or late Tamilnāḍu buildings.

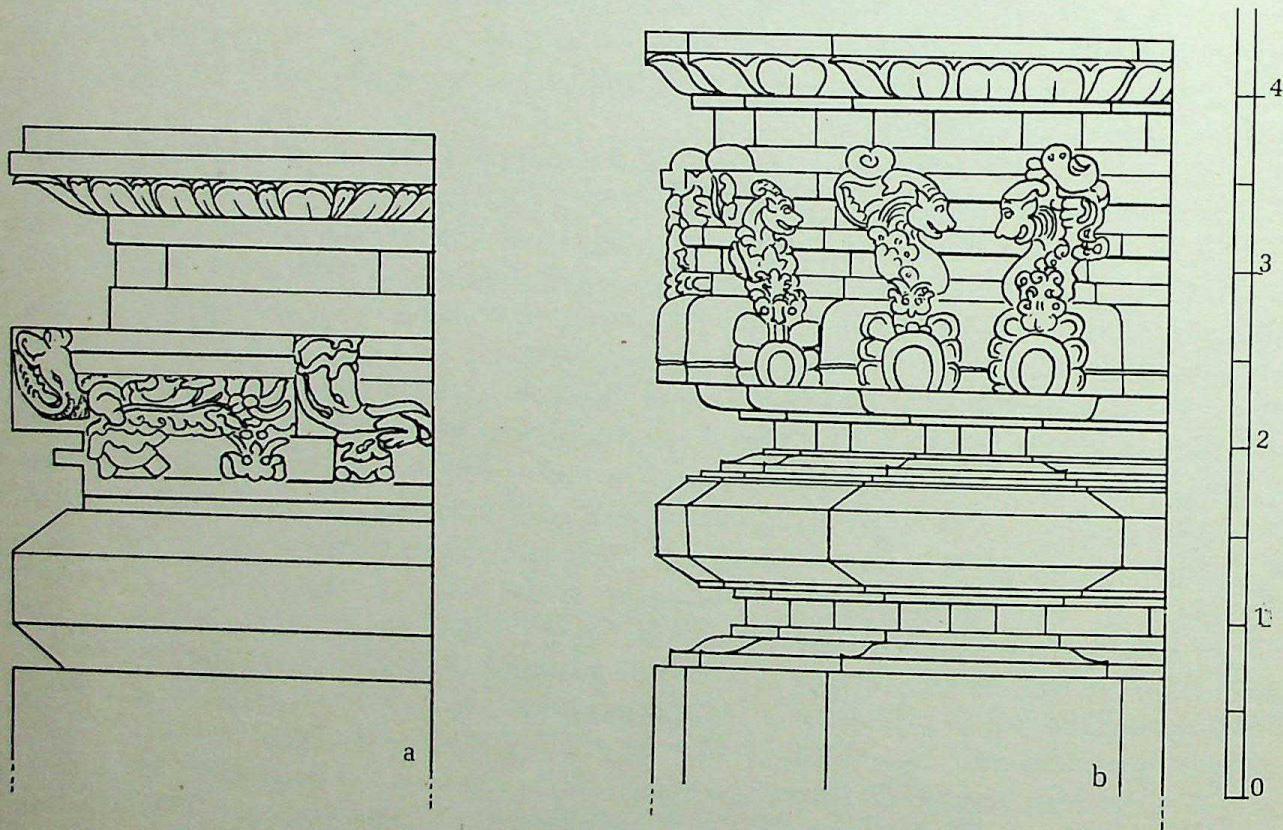


Fig. 75. Adhiṣṭhānas:

a. Nandi. Bhōganandīśvara; b. Āvani. Lakṣmaṇēśvara.

The pāda in Noḷambavāḍi buildings is relieved by a prominently projecting bhadra. This arrangement is favoured in the temple at Nandi, but a bit more elaborated in the Lakṣmaṇēśvara temple at Āvani. Temples conforming to a straight mānasūtra are also to be found, for instance at Hēmāvatī, Pelubaṇḍā, Araḷaguppe, and Betūr. The earliest surviving example in the Noḷambavāḍi style, the Bhōganandīśvara at Nandi, is punctuated by slender engaged columns with a dēvakōṣṭha on the bhadra part and jāla-vātāyanas in the antarāla and the mukhamāṇḍapa (Plate 620). These are formed by interlacing gaṇa figures (Plate 621) or, at times, by pārśvadēvatās (Plate 630), a conven-

tion particularly reminiscent of some of the early Calukya temples of Āndhradēśa in the Kurnool and Mahabubnagar Districts, notably at Ālampur or the Rūpālā Saṅgamēśvara temple at Bhavanāsi Saṅgam. The hall is only dimly lit by these windows, particularly those formed by pārśvadēvatā figures as found at Nandi and Hēmāvatī (Plates 628, 630); the dark void surrounding the image serves to enliven its soft contours. The jāla-vātāyanas at Nandi consist of intertwined stalks framing musicians and dancers (Plate 624), in contrast to those found on Āndhra-Karṇāṭa temples.

Some time around the tenth century, the introduction of pañjarakōṣṭhas in the karṇa parts became popular, as seen in the Aruṇācalēśvara temple at Nandi and the Lakṣmaṇēśvara at Āvani (Plates 623, 625). In the former, these are short and possess a nāsikā or a kūṭa as pediment. In the latter, the crowning element is exclusively the kūṭa, which is at the same level as the pāda brackets. In the Doḍḍēśvara at Hēmāvatī, the dēvakōṣṭha is absent; the straight wall is marked by pilasters and provided with jāla-vātāyanas consisting of pārśvadēvatās or floral patterns (Plates 627-628). These vātāyanas, in fact, serve the function of dēvakōṣṭhas, though they are comparatively short in proportion to the size of the wall. The Akkaguḍi at Hēmāvatī, in contrast to the Doḍḍēśvara, has a rhythmically graded wall with devakōṣṭhas topped by makara-tōraṇas.

Among prastara elements the varied vyālas and vṛṣas under the kapōta of the temples at Nandi and Hēmāvatī are particularly striking. The preference for a haṁsa-māla in later temples at Āvani and Betūr suggests Āndhradēśa conventions as well as those of neighbouring Gaṅgavāḍi in Karṇāṭa proper.

The flamboyant nāsikās topped by kirttimukhas in Noḷambavāḍi temples recall Rāṣṭrakūṭa examples, particularly those of the Northern Karṇāṭa region (as in the east Nandi-maṇḍapa of the Mallikārjuna temple at Paṭṭadakal or in the Navalīṅga temple at Kukkanūr).

The Kūṭina superstructure of Noḷambavāḍi is typically represented at Nandi. The Lakṣmaṇēśvara temple at Āvani (Plate 625) has a superstructure of brick and plaster that seems to be a later replacement. Most of the temples at Hēmāvatī do not now possess a superstructure, but it is reasonable to assume that at least the Doḍḍēśvara did once possess a dvitala or a tritala Kūṭina superstructure. The Cellelaguḍi was certainly a dvitala vimāna, the remnants of the hāra-enclosure of the first level now preserved. Of ēkatala vimānas, the only example is the Raṅganāthasvāmī temple at Pelubaṇḍā.

The dvitala vimānas of the temples at Nandi (Plates 620, 623) appear rather squat, but this is not so much due to the lesser height of the superstructure itself as to the rather short walls. The extension of the hāra of the superstructure onto the mukhamāṇḍapa is a feature common to almost all the sub-styles of Karṇāṭa. The profusely decorated components — śālā, kūṭa, nētrakōṣṭhas, and pañjara — recall Rāṣṭrakūṭa temples, particularly the Rūpālā Saṅgamēśvara temple at Bhavanāsi Saṅgam. In the grouping of the elements of the cloister, preference is often shown for an arrangement with pañjara in the centre flanked on either side by a śālā, with kūṭas as usual at the ends. This, for example, is the case on the second tala of the Nandi temples. This feature is not found in other South Indian styles.

The carving of vidyādhara figures on the corner of the śikhara and at the śālā ends (Plate 620) is a pleasing convention favoured also in such early Rāṣṭrakūṭa buildings as the Kailāsa at Ēllōrā, or, earlier still, in the Shore Temple at Mahābalipuram in Tōṇḍai-nāḍu. The heights of the kūṭas and śālās are equal to the prastara of the ardhārikā, and the failure to give these elements some relief contributes to the cluttered look of the vimāna.

Of the Phāṃsanā class of superstructure, some important examples are found at Hēmāvatī, Araḷaguppe (Plate 632), and Betūr. The superstructure in these examples as a rule possesses five bhūmi-courses topped by a vēdī, grīvā, and finally the Brahmachanda śikhara. The presence of śukhanāsa in the Siddhēśvara temple, Hēmāvatī, and in the Kallēśvara temple, Araḷaguppe, also suggests a relationship to Karṇāṭa-Āndhra style (Plate 632).

Noḷambavāḍi interiors are low, but large and spacious. The roof is flat. Lavishly decorated Citrakhaṇḍa pillars are favoured (the earliest examples of this order have been discussed in connection with buildings of the Rāṣṭrakūṭa period in Karṇāṭa). At Nandi (Plate 622), though massive, the pillar-type is elegantly proportioned and displays restrained decoration on the upper cubical section and the middle part of the shaft. A preference for rather plump forms, and a wide, extended, pōtikā-bracket, is noticeable at Āvani (Plate 626) and may be a local adaptation of the Rāṣṭrakūṭa type. In the temples at Hēmāvatī, particularly in the Doḍḍēśvara and Siddhēśvara (Plates 629, 634), the Citrakhaṇḍa type is invested with vertical bands of rich floriated vines which extend upwards, well over the tall laśuna of the pillar. The compactness of the mouldings in the upper region relieves the heaviness by adding a touch of elegance. The occurrence of proto-Śrīkāra pillars in the Lakṣmaṇēśvara temple at Āvani (Plate 626), the Noḷambēśvara temple at Nonavinakere, and the Siddhēśvara and Mallēśvara temples at Hēmāvatī, likewise reflects conventions of Kuntala architecture.

The ceilings of Noḷambavāḍi temples generally have an image of Śiva-Naṭarāja in the central box and the Aṣṭa-Dikpālas arranged around in other boxes. The finest examples are in the Kallēśvara at Araḷaguppe and the temples at Betūr and Pātaśivaram.

Special attention has to be drawn to the unique Noḷambavāḍi doorway. The surround is usually composed of four to five śākhās. At Hēmāvatī, figures of Śaṅkhanidhi and Padmanidhi mounted on elephants are located at the base of the stambhaśākhā. The dvārapālas, the massive, overhanging kapōta, the overdoor decorated with pañcamāṅgalas (Mallēśvara temple, Hēmāvatī), Śiva-Naṭarāja (Doḍḍēśvara temple, Hēmāvatī), Gajalakṣmī (Hēmāvatī, Doḍḍēśvara; Araḷaguppe, Kallēśvara), and Gaṅgā-Yamunā figures, and the grilles flanking the doorframe (Doḍḍēśvara) are particularly striking features (Plates 631, 635). Similar features are found in Vaiḍumba temples as at Kalakaḍā.

A pratōlī, and sometimes a vṛṣa-maṇḍapa, are features of the Noḷamba temple-complex, but the pratōlī may not always be contemporary with the main temple. The pratōlīs at Āvani, at the Doḍḍēśvara temple at Hēmāvatī, and of the Raṅganāthasvāmī temple at Pelubaṇḍa are open pavilions integrated with the prākāra wall. They possess a flat roof and pillared open chambers to either side of the central passage at ground level which hold up the roof on dwarf pillars. In simplicity of form, the Noḷambavāḍi pratōlīs recall those of the Rāṣṭrakūṭa period, as at Ālampur, Pāpanāśi and other places in western Āndhradēśa.

A few examples of vṛṣa-maṇḍapas are known from Hēmāvatī. These have usually a high stylobate and tall, slender Citrakhaṇḍa pillars supporting a plain, flat ceiling.

Nandi, Bhōganandīśvara temple (Figs. 75a, 76; Plates 620-622)

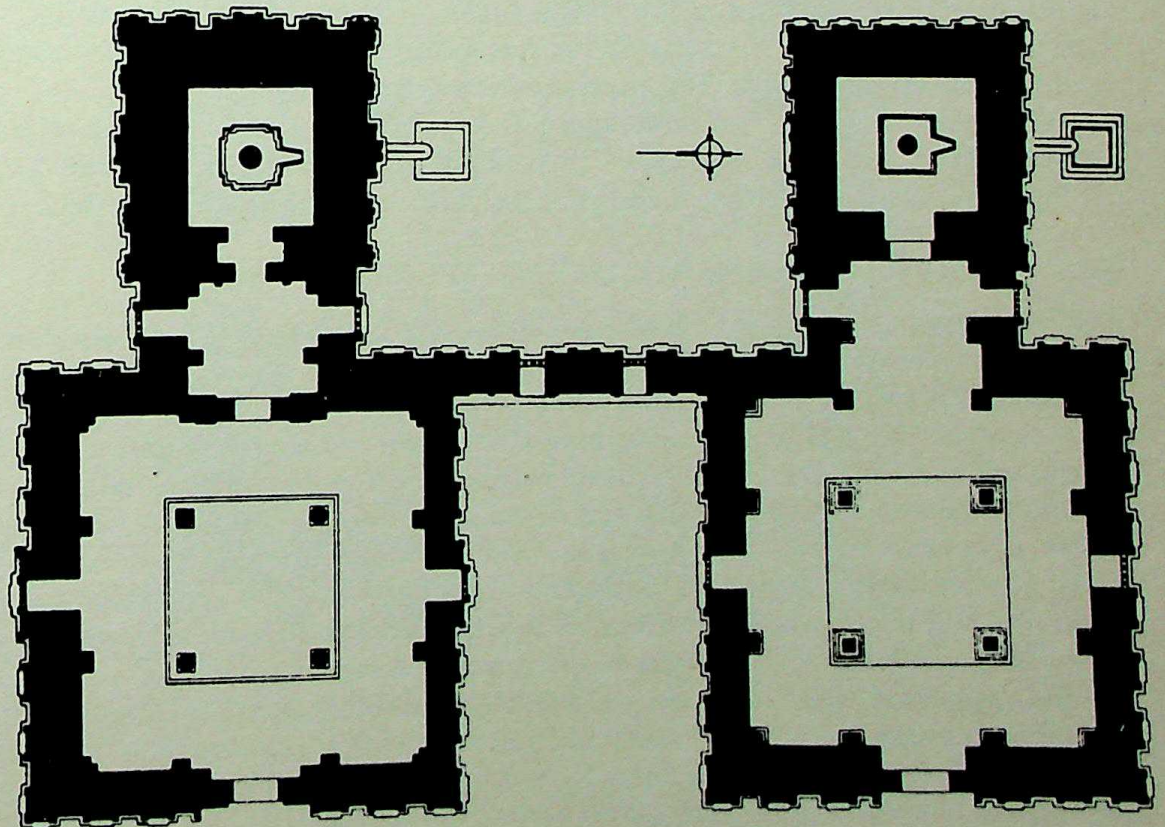
The Bhōganandīśvara temple at Nandi (Plate 620), the oldest extant building in the Noḷambavāḍi style, consists in plan of a mukhamāṇḍapa, antarāla, and vimāna (Fig. 76). Its adhiṣṭhāna is of the Pratibandha class (Fig. 75a). The pāda of the vimāna is composed of bhadra and karna; the mukhamāṇḍapa wall is straight and marked by

Brahmakānta pilasters. The dēvakōsthas of the garbhagṛha are shallow and, seemingly, were not meant to receive any image. The jāla-vātāyanas of the antarāla as well as the mukhamaṇḍapa are interesting, consisting of divinities (Durgā; on the north) or of frolicking gaṇas (Plate 621). The cloister over the prastara consists of kūṭa, hāra, pañjara, and śālā elements and extends over the antarāla as well as over the mahāmaṇḍapa. It is richly carved, with images of various aspects of Śiva and some other deities (see Table 1).

Table 1: NANDI, BHŌGANANDĪŚVARA TEMPLE

LOCATION	PAÑJARA (left)	ŚĀLĀ	PAÑJARA (right)
SOUTH	Kārttikēya	Dakṣiṇāmūrti	Gaṅgādhara
WEST	Sūrya	Yōgamūrti	Narasimha
NORTH	Umā-sahita	Liṅgodbhava	Vṛṣabhāntika

In the pañjaras over the antarāla we have Rati-Manmatha or Umā-Mahēśvara (south) and Bhairava (north). In the main pañjaras over the mahāmaṇḍapa are seen Naṭeśa, Niśūmbhī, Purandara, Gaṇeśa, Tripurāntaka, and others. Corresponding pañjaras on the north are disfigured.



Figs. 76-77. Nandi. Bhōgnandīśvara temple, plan; Aruṇācalēśvara temple, plan.
(Courtesy: Department of Archaeology, Karnataka.)

The makara-tōraṇas over the vātāyanas are exquisitely done, reminiscent of Bha-
vanāsi Saṅgam. The vṛṣa images over the prati appear to be original.

The mukhamāṇḍapa is well proportioned. Citrakhaṇḍa pillars (Plate 622) support
the ceiling which is carved with a central Umā-Mahēśvara image surrounded by the
Aṣṭa-Dikpālas.

Nandi, Aruṇācalēśvara temple (Fig. 77; Plates 623-624)

The Aruṇācalēśvara temple at Nandi (Plate 623) is identical in some respects to the
Bhōganandīśvara (Fig. 77). Nevertheless, certain new features appear, notably pañjara-
kōṣṭhas as wall decoration and also the presence of recessions and projections in the
wall.

The divinities represented on the pāda of the vimāna include Kārttikēya and
Śiva-Naṭarāja. Images on the superstructure of the vimāna are made of brick and
mortar and are perhaps later additions. As on the Bhōganandīśvara, there are jālas in
the antarāla, which are somewhat advanced in style (Plates 621, 624). The temple is
slightly later than the neighbouring Bhōganandīśvara, possibly founded in the tenth
century.

Āvani, Lakṣmaṇēśvara temple (Figs. 75b, 78; Plates 625-626)

The Lakṣmaṇēśvara temple at Āvani is fairly large. The plan comprises a mukhamā-
ṇḍapa, anatarāla, and vimāna (Fig. 78). The highly ornate Pratibandha class of adhi-
ṣṭhāna is noteworthy (Fig. 75b). The pāda of the whole building, unlike that of the
temples at Nandi, is provided with bhadra, karṇa, and with pañjarakōṣṭhas (Plate 625).
Of the divinities represented on the karṇa and bhadra parts, the more notable are
Śaṅkhanidhi, Padmanidhi, Gaṇēśa, Durgā, Viṣṇu, Bhairava, and a sage identified as
Tribhuvana Karataradēva. The jāla-vātāyanas contain the images of Mahiṣāsura-mardi-
nī, Śiva-Naṭarāja, and Sūrya. The superstructure is a later addition.

The mukhamāṇḍapa is fairly large but low in height. Ornamented pillars of
Citrakhaṇḍa as well as proto-Śrīkāra types (Plate 626) are employed inside. On the
ceiling panel, Umā-Mahēśvara is shown along with Aṣṭa-Dikpālas, as at Nandi.

Hēmāvatī, Doḍḍēśvara temple (Fig. 79; Plates 627-631)

Another temple that typifies Noḷambavāḍi style is the Doḍḍēśvara temple at Hēmāvatī,
the Noḷamba capital. It is the largest among the extant buildings there (Fig. 79;
Plate 627). The recently cleared adhiṣṭhāna has simple mouldings which include jaga-
tī, kumuda, and paṭṭa. The plain wall, marked by Brahmakānta pilasters, has rectangu-
lar, pierced jāla-vātāyanas in the recesses between the bhadra and the pratikarṇa, both
on the antarāla and on the eastern wall of the maṇḍapa. The jālas contain figures of
deities, as central motifs. These are Gaṅgā (Plate 630) and Yamunā (east wall, in jālas
flanking the entrance); Kārttikēya and Viṣṇu (south); and Brahmā (with kalpavallī with
gandharva and gandharvī figures; Plate 628). Haṁsamālā appears between the tulā-
ends. The portion above the kapōta of the prastara is missing.

The doorway to the mukhamāṇḍapa is of pañcaśākhā variety (Plate 631). One of
the śākhās features a prominent string of vyālas. The other features lotus scrolls with
vidyādhara. Dvārapālas and attendant figures are shown at the base of the śākhās. The
lintel shows Naṭēśa with adoring gods.

The maṇḍapa has pillars of the Citrakhaṇḍa type (Plate 629). These come close in
style to those at Nandi and Āvani (Plates 622, 626). In the garbhagrha, the liṅga is

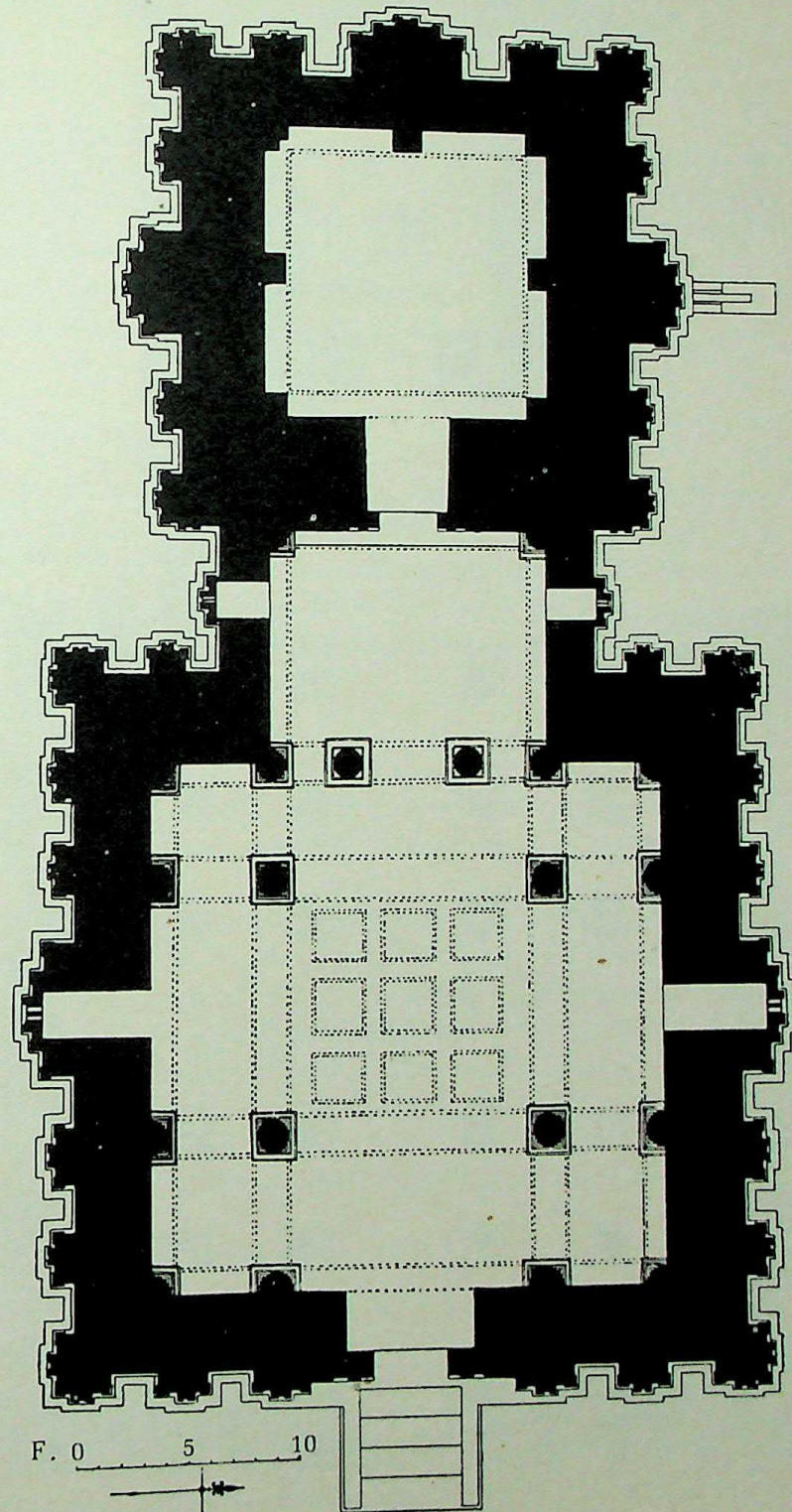


Fig. 78. Āvani. Lakṣmaṇēśvara temple, plan. (Courtesy: Department of Archaeology, Karnataka.)

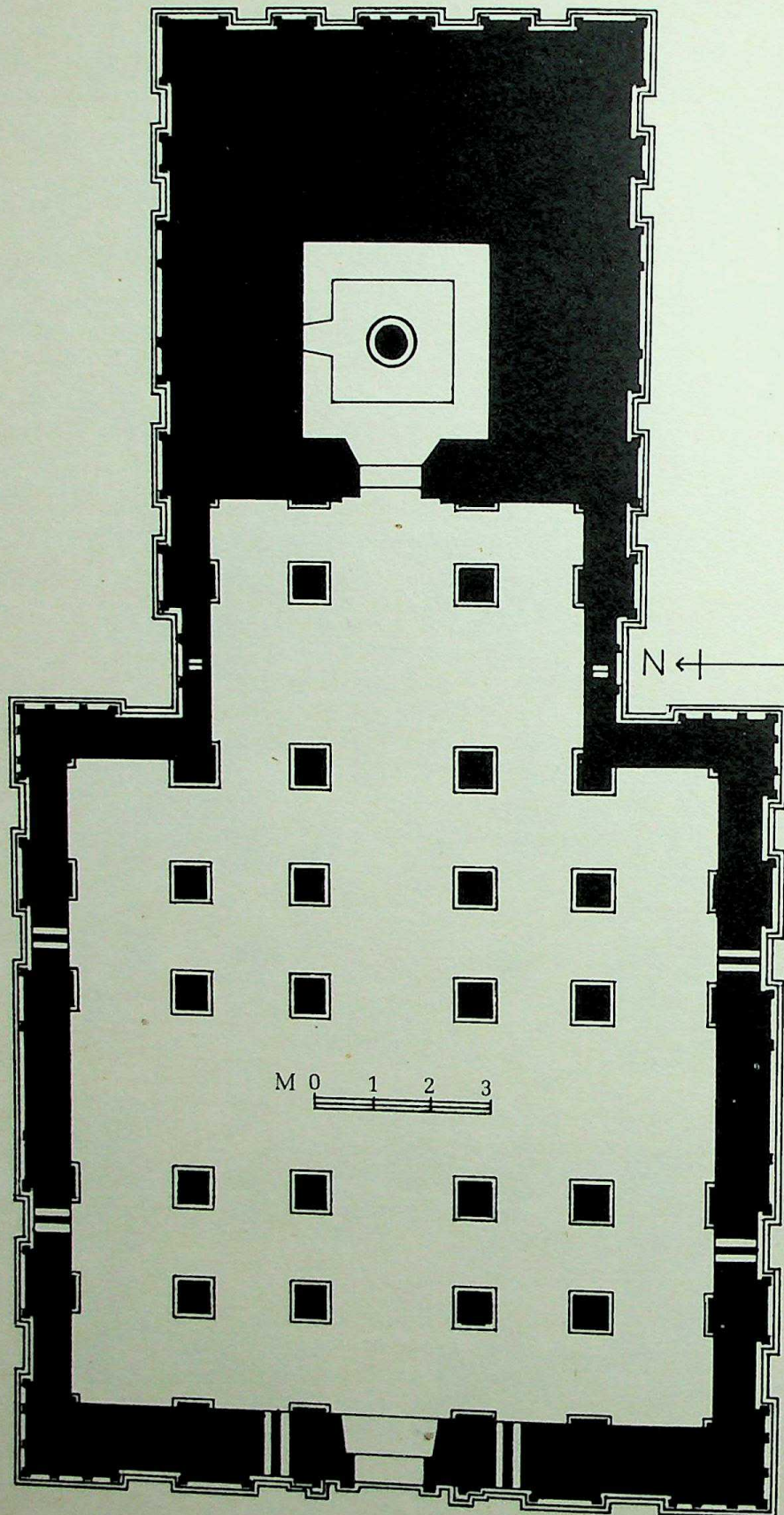


Fig. 79. Hēmāvatī. Doḍḍēśvara temple, plan. (Courtesy: Archaeological Studies, Karnataka.)

placed on a square pītha.

A defaced and unpublished inscription mentions Varuṇaśiva Bhaṭāra, who, according to an A.D. 936 inscription from Hēmāvatī, was a vassal of Bīra Noḷamba Aṇṇiga ruling at Noḷambēśvarasthāna. The temple thus seems to date from the second quarter of the tenth century, close in date to the Āvani temple.

Hēmāvatī, Cellelaguḍi (not illustrated)

The Cellelaguḍi at Hēmāvatī is a comparatively modest temple, modelled after the Doḍḍēśvara. It consists in plan of a mukhamaṇḍapa, an antarāla, and a vimāna. In 1970 the temple was half buried. The pāda is graded into offsets and recesses, with bhadrā and karna sections cantoned by Brahmakānta pilasters. The slit type of dēvakōṣṭhas used have simple makara-tōraṇas and are of rather dry workmanship. The pañcaśākhā doorway of the garbhagṛha is richly carved. The liṅga in the sanctum is square in section.

Hēmāvatī, Siddhēśvara (Plate 634)

The square vimāna has slightly projecting bhadras and a Phāṁsanā roof. The adhiṣṭhāna is probably of Pratibandha class, now buried up to the tripattā kumuda. Above are kaṇṭha, paṭṭikā, and prati. There is a śukhanāsa over the ardhamāṇḍapa, rising to the fourth tier of the Phāṁsanā. The larger maṇḍapa attached to the ardhamāṇḍapa is a slightly later addition. One of its carved pillars (Plate 634) shows Noḷamba style in its late maturity.

Hēmāvatī, Mallēśvara (Plate 635)

The adhiṣṭhāna was still partly buried in 1970. The simple Brahmakānta pilasters are topped by a haṁsa-and-lupā course hidden under the kapōta of the prastara. The grīvā and śikhara are round.

The ardhamāṇḍapa has two interior pillars with corresponding pilasters. The great maṇḍapa which follows the ardhamāṇḍapa has four free-standing pillars. The doorway (Plate 635) has a well carved frame with decorated jambs — a lotus-petal band, two śākhās with inhabited scrolls, and central stambhaśākhā. There are elephant figures with riders at the lower end of the stambhaśākhās and a kapōta above. The lintel bears Gajalakṣmī in the centre, flanked by pañcamaṅgalas and an adoring figure to either side.

Hēmāvatī temples, buried in 1970, have since been cleared.

Araḷaguppe, Kallēśvara temple (Plates 632-633)

The Kallēśvara temple at Araḷaguppe is a plain building with vimāna (Plate 632), antarāla, and mukhamaṇḍapa. It has Pādabandha adhiṣṭhāna, a simple wall with Brahmakānta pilasters, jāla-vātāyanas on the bhadras of the mukhamaṇḍapa, a short prastara, and a Phāṁsanā superstructure of seven tiers. The triśākhā doorway to the mukhamaṇḍapa has a string of vidyādhara, a stambhaśākhā, and a vyālaśākhā. Dvār-apālas, Śaṅkhanidhi, and Padmanidhi are shown at the base of the jambs; Gajalakṣmī is on the lalāṭa. A bhūtamālā appears under the kapōta, as in the temples at Hēmāvatī. Proto-Śrīkāra pillars in the mukhamaṇḍapa and a ceiling exquisitely carved with Śiva-Naṭarāja and the Aṣṭa-Dikpālas (Plate 633) are also noteworthy.

Betūr, Kallēśvara temple (Plates 636-637)

The Kallēśvara temple (Plate 636) has a simple vimāna and an equally unpretentious maṇḍapa. The vimāna has plain Brahmakānta pilasters and a Phāṁsanā roof of two tiers with a plain vēdī topped by a low grīvā and nicely chiseled square śikhara with a round stūpī (broken at the top).

The entrance to the maṇḍapa is damaged. The four pillars in the nave are Cit-rakhaṇḍa but undecorated. They support a fine Aṣṭa-Dikpāla ceiling with a ten-armed dancing Śiva-Gajāntaka in the central panel (Plate 637).

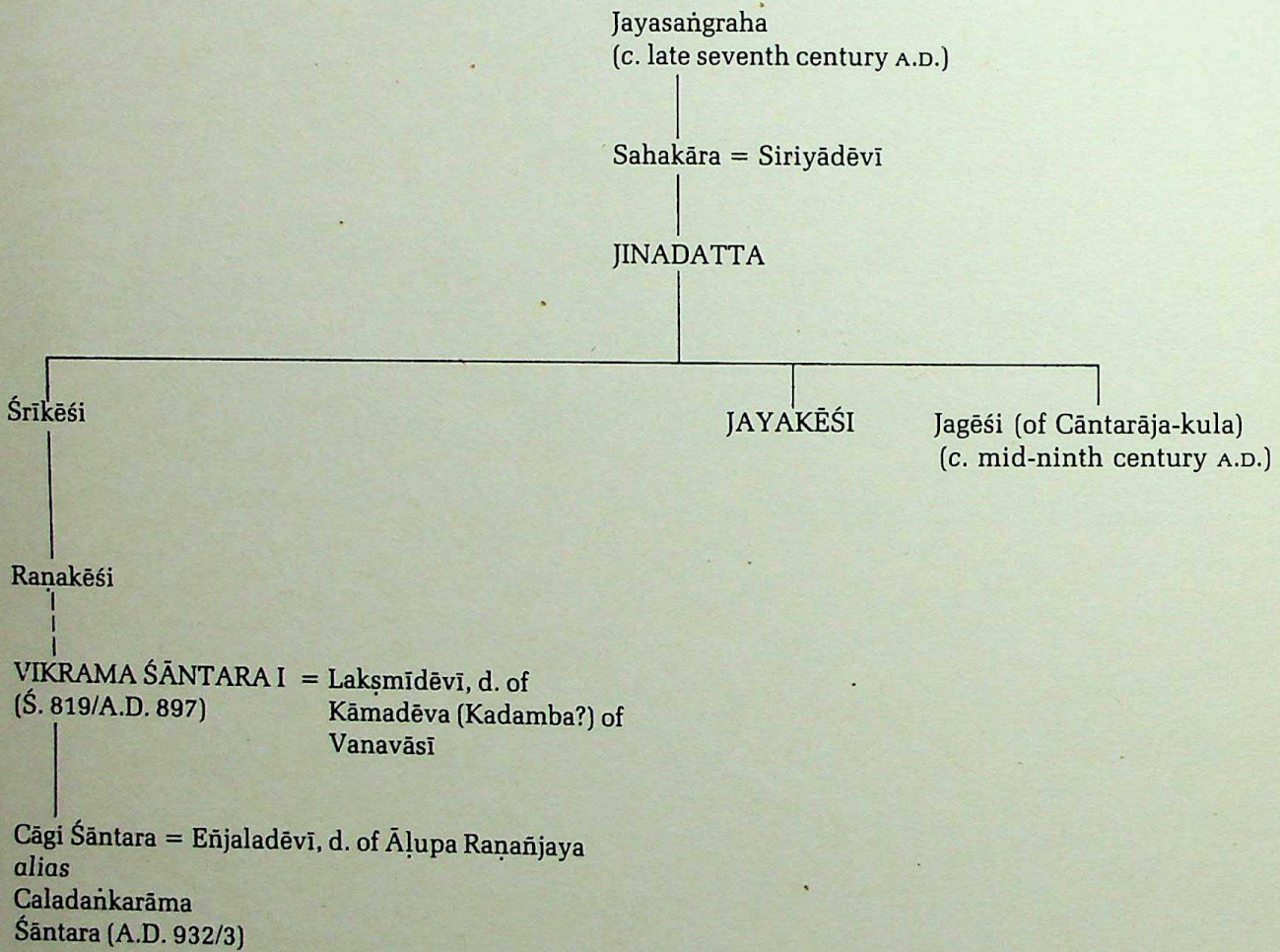
The Noḷambavāḍi style, unlike the style of neighbouring Gaṅgavāḍi (which leans heavily on Drāviḍadēśa), is oriented toward Karṇāṭadēśa in terms of lineaments and ornamentation. It carries seeds for future development in Kuntala country. It lacks clear-cut forms and shapes compared to Gaṅgavāḍi style; in organization of elements and rendering of detail Noḷambavāḍi style, however, has a freshness and imagination which hardly is its inferior.

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Genealogical Table: Śāntaras of Huṁca



Malanāḍ style, c. A.D. 775-950

Śāntaras of Humca

Historical Introduction

The Malanāḍ (hilly country) in Western Karnāṭa was the home of two medieval dynasties, the Śāntaras and the early Hoysaḷas. Of these the first began its career a century before the other, by or before the end of the seventh century A.D. The brave, resilient, but unambitious and peace-loving Śāntaras, unlike the Hoysaḷas, kept securely to the hills. This, perhaps, is the secret of their survival to so late a date as the early part of the 16th century. After this they were overcome by the Keladi chiefs of Tuḷunāḍu.

To the east of Malanāḍ was Gaṅgavāḍi, the kingdom of the Gaṅgas of Talkāḍ. To the south, the extensive coastal land-strip was the home of the Tuḷus and Ālupas. To the north spread Vanavāsīviṣaya i.e. Kadambavāḍi of the Kadambas. The Rāṣṭrakūṭas of Maḷkhēḍ were the overall suzerains of Karnāṭa. The Śāntaras occupied the northern sector of Malanāḍ, named Śāntaḷige. This region administratively formed a division of the larger province of Vanavāsī.

Since this dynasty played no major role in the historical current of Karnāṭa, it has received scanty attention from modern historians. The tiny principedom of the Śāntaras took Humca as its capital. In ancient times this was known as Paṭṭi or more frequently as Paṭṭi-Pombuḷccapura — city of gold. In some inscriptions it has been named by its Sanskrit rendering, Kanakapura.

The earliest reference to the Śāntaras is in an inscription of the time of Calukya Vinayāditya of Bādāmi, of about the end of the seventh century A.D. A Cānta king Jayasaṅgraha is claimed to be the lord of Madhurā (Mathurā), encircled by the river Kāḷindī (Yamunā), and of the Ugra-vaṁśa in a grant of a Pāṇḍya crown-prince. We hear of Cānta again in an inscriptional reference to Jagēśī (Jayakēśī) of Cāntarāja-kula, a vassal of Rāṣṭrakūṭa Nṛpatuṅga Amōghavarṣa I (A.D. 814-880), who then administered the district of Śāntaḷige Sāyaranāḍu. An inscription of Ś. 999/A.D. 1077 of Nanni Śāntara II in the Pañcakūṭa-basti at Humca introduces the ruling dynasty as "Śāntara." Besides giving a legendary account of the early dynasts, this inscription recalls the family history over almost two and a half centuries, beginning with Jinadatta, a son of Ugra-vaṁśa. He, through the grace of Yakkiabbe (Yakṣī Padmāvatī), obtained the kingdom of Śāntaḷige and founded the town called Pombuḷccapura. The Yakṣī came to reside in the Lokki tree at Pombuḷcca, thus also called Lokkiyabbe (or Nokkiyabbe). The essence of the myth, in light of the Kuṁsi inscription of the tenth century, would seem to be that Jinadatta founded the temple of Padmāvatī in Pombuḷcca. The Dāna-śāle inscription of Tribhuvana Śāntara (dated A.D. 1103) repeats the main facts of the Humca inscription.

Paṭṭi-Pombulcca, however, had existed even before Jinadatta. It was part of the kingdom of Ālavakhēḍa of the Ālupas, who held the title "Paṭṭi-Oḍeya." Whether Jinadatta was a historical personage or was a legendary figure like his remote mythical ancestor Rāha of the *Mahābhārata* times mentioned in the Humca inscription, cannot conclusively be solved. Known evidence is not decisive (it even contradicts itself). Earlier opinion treats Jinadatta as a real personage, placing him in the ninth century A.D. and thus as a near ancestor of Śrīkēśi and Jayakēśi. More recent opinion tends to doubt Jinadatta as a historical personage, on the grounds that Paṭṭi was under the sway of the Ālupas till the middle of the ninth century (Ramesh and Katti). According to the same opinion, the Śāntara chief Jinadatta in the Kuṁsi inscription of A.D. 950 is not the ancestor, Jinadatta, but rather is Vīra Śāntara, the son and successor of Cāgi. The Humca inscription speaks vaguely about unspecified kings who intervened between Jinadatta and Jayakēśi, thus giving the impression that Jinadatta flourished in the distant past but making his date still more irreconcilable with the known historical facts.

The fragmentary Kuṁsi inscription does mention Pombulcca, the construction of Lokkiyabbe-Jina-gēha (apparently by Jinadattarāya), and the grant of a village named Kumbsēpura or Kumbaśika (modern Kuṁsi) for the lustral ceremony of the Jina. This Jinadattarāya cannot be other than the Jinadatta who is claimed to be the founder of the Śāntara dynasty and who preceded Jayakēśi. The tradition linking Jinadatta, Lokkiyabasti, and Pombulcca is so strong that it is mentioned in more than one Śāntara inscription, for example that of Ś. 984/A.D. 1062 of Vīra Śāntara's time on the pillar in the hall of the famous Pārśvanātha temple at Humca. This Śāntara tradition would seem too strong to be wrong. There also is some archaeological evidence to support the existence of an early temple connected with Jina Pārśva and with Padmāvati. This is assignable to about the middle of the ninth century, and is plausibly from the Lokkiya- (or the Nokkiya-) basti often referred to in the inscriptions.

It is possible that the Kuṁsi inscription, though recorded in A.D. 950, could be referring to an earlier event and thus also to the original Jinadatta, the supposed founder of the dynasty. We may then, tentatively, accept Jinadattarāya's historicity. We can still not be sure what his connections were to the Śāntara chief Jayasaṅgraha of the late seventh century, nor do we have means to ascertain when he took Paṭṭi from the Ālupas, thus extending the traditional limits of Śāntalige. As a predecessor of Jayakēśi, he may provisionally be placed in the earlier part of the ninth century.

The Kuṁsi inscription introduces Jinadatta as a sion of "Kanaka-kula" and "Kaḷasa-rājya." The significance of this is not fully clear. The Madhurā of the Humca inscription has been suggested as located in northern Kaṇṇāṭa (K.V. Ramesh). If factual, this would dispel the illusion of even a legendary connection between the dynasty and North India.

Jinadatta's exact relationship with Jayakēśi is unknown. About Jayakēśi, too, nothing else is known. He seems to have been succeeded by his brother's son, Raṇakēśi. The Humca inscription of the Pañcakūṭa-basti mentions that some unnamed kings intervened between Raṇakēśi and Vikramāditya Śāntara. The gap cannot have been large. This first clear notice of Vikrama Śāntara's rule has a date of Ś. 819/A.D. 897.

Two more inscriptions can be related to Vikrama Śāntara. The first, from Barūr (the date of which could be about A.D. 890) refers to an unnamed Śāntara king as feudatory of Prthvivallabha Kannaradēva (Rāṣṭrakūṭa Kṛṣṇa II, A.D. 880-915). The other, from Sālūr, is of a Śāntara officer, Caṇḍiṅga, and is dated c. A.D. 902/3. It refers directly to Vikramāditya Śāntara and to his overlord Rāṣṭrakūṭa Kṛṣṇa II.

The Huṁca inscriptions of Vikrama Śāntara's time call him "Tolāpuruṣa" referring to his "tulāpuruṣadāna" ceremony. The inscription of A.D. 1077 credits him with the performance of Hiraṇyagarbha sacrifice and with many donations which won him two laudatory epithets, Dānavinōda and Kandukācārya. The contemporary inscriptions do not call Vikrama a "Śāntara" though they do refer to him as a sion of the great Ugra-vaṁśa (Mahōgra-vaṁśa). (The Dharmaśāstras decry "Ugra" as mongrel; the Śvetāmbara Jaina Āgamas, at least from c. first century B.C. count Ugra alongside Bhoja, a clan of the Yādava tribe.)

Vikrama Śāntara thus seems to have been a powerful prince who consolidated Śāntara power. He ushered in a peaceful period, and, as a result, also the full flowering of Śāntara art and architecture.

Vikramāditya Śāntara was succeeded by Cāgi Śāntara, his son by queen Lakṣmī-dēvī. If Caladaṅkarāma Śāntara of the three Soratūr inscriptions (dated A.D. 933/34, in the time of Suvarṇavarṣa = Rāṣtrakūṭa Govinda IV, A.D. 930-34/35) is the same as Cāgi Śāntara of the Huṁca inscription (Cāgi seems a nickname or abbreviation for the cumbersome Caladaṅkarāma), one more point is also cleared. Rice writes that "In about 920 a Śāntara king, whose name is not given, was defeated in a battle with the Nōlambas, and slain and beheaded by the Gaṅga prince, the son of . . . Prithvipati (920)." This king cannot be Cāgi. He must be Vikrama Śāntara, who thus seems to have started his career some time before A.D. 897 (c. A.D. 890) and to have ended it in a battle in A.D. 920 covering a span of about 30 years.

Cāgi is credited by the Huṁca inscription of A.D. 1077 with having built a reservoir, the Cāgi-Samūdra. Its exact location is not certain. He was also the governor of Vanavāsi as attested to by contemporary inscriptions.

The Huṁca inscription also mentions eight successors of Cāgi, and their consorts, by name. The ninth one, Vīra Śāntara III, like Vikrama Śāntara, shines as an illustrious figure of the family. He is given a date of A.D. 1062. Between the last quarter of the tenth and the first half of the 11th century, the Śāntara family had come on hard times. This may be one of the reasons why the Huṁca inscription is silent about the activities of Vīra Śāntara's predecessors. We have only stray records (dated A.D. 1027) of Anṇaladēva *alias* Nanni Śāntara I *alias* Vikrama Śāntara II. This gap in the historical record, however, has no relevance to the phase of Śāntara architecture under discussion.

Like their easterly neighbours, the Gaṅgas, the Śāntaras professed Jainism at least from Jinadatta's times, and for three subsequent centuries. Their munificence, revealed by the inscriptions at Huṁca, flowed to the holymen as well as to the sacred temples of their faith. That they were devout followers of Jainism is proved by their epithet "Padmāvatī-vara-labdha-prasāda." The Śāntaras accepted Vīra-Śaivism in the latter part of the 12th century A.D. but did not turn hostile toward their ancestral religion.

The known Śāntara buildings are all located in Huṁca and belong to the Digambara Jaina creed. They are not large, nor are there many, though some evidence suggests that there were a few more buildings than those today seen scattered around the little township. In these surviving buildings, a style which has a flavour at once delicate and distinctive can be discovered. This sets it apart not only from the neighbouring Gaṅgavāḍi and from Nōlambavāḍi, but also from earlier buildings in Tuḷunāḍu and in Kēraḷa. Such buildings bear no real relationship to the Malanāḍ style of the Śāntaras, and none achieves the same refinement of expression.

Besides two to three pairs of fly-whisk bearers that once stood in attendance to Jina figures in the sanctuary and in the hall, the only remnant of Jinadatta's time is

perhaps a ceiling-piece bearing the figure of Dharaṇendra. This is not later than the early or mid-ninth century in style and presumably belonged to the now vanished original shrine of Padmāvatī (Plate 638). (In terms of technique, it is allied to examples of Gaṅga as well as Pallava and other dynasties of Northern Tamiḷnāḍu.)

Not much is known concerning the art and architecture of the immediate descendants of Jinadatta, though a few sculptures could fall into their period. The curtain is lifted, however, late in the ninth century in the period of Vikrama Śāntara I.

Most important Śāntara temples seem to have been built under royal patronage. These temples fall into two broad phases. Except one, all earlier buildings apparently date from Vikrama Śāntara's time. Vikrama Śāntara himself founded a stone temple on the hill behind Humca in Ś. 819/A.D. 898. A notice to this effect was recorded on a wall of this temple, known as Guḍḍada-basti and sacred to Bāhubali until its recent demolition. Two other buildings in the village, the precise origins of which are unknown, the Sūle-basti and the Bōgāra-basti, are in the same general style. The smallest of the group, the Pārśvanātha temple in the Pañcakūṭa-basti, is in style and date somewhat later than Vikrama Śāntara's time.

The existing temples of Humca reveal the main tendencies of Śāntara style and give some indications of its origins.

Architectural Features

The extant buildings show that the early Śāntara temple consisted of a vimāna of the Brahmacchanda class with a gūḍhamaṇḍapa in front, broader than the vimāna. The plan of the vimāna has no bhadra projections.

In elevation, the temple has either Pādabandha or Pratibandha, if not infrequently Kapōtabandha class of adhiṣṭhāna. The kaṇṭha, unlike the buildings of lower Drāviḍadēśa, shows galapādas also between the post-points of the pāda of the vimāna. The wall-pilasters are invariably of the Brahmakānta type, but the laśuna is shorter, and, in addition, is repeated. The lower laśuna is carved in an inverted position, its outline vaguely recalling the so-called bell-capitals of early Indian architecture. The inverted laśuna is separated from the upper one by a broad intervening belt, a significant feature occurring also in the context of the later Karṇāṭa style under the Cālukyas of Kalyāṇa.

The superstructure, wherever present, is dvitala and crowned by a Brahmacchanda śikhara. The gṛhapiṇḍī generally has the ornamental enrichment of śālāpañjara at the bhadras and kapōtapañjaras at the karṇa sections. The doorframe of the gūḍhamaṇḍapa was elegantly carved in the more richly ornamented of these temples. In the interior of the gūḍhamaṇḍapa are found four pillars forming the nave, sometimes beautifully ornamented as in the Bōgāra- and the Guḍḍada-basti. Unlike the temples of lower Drāviḍadēśa, but like the Jaina cave (no. 4) at Bādāmi (c. late sixth century) and some Rāṣṭrakūṭa excavations at Ēllōrā, the nave pillars, in two examples, are Brahmakānta. In the Guḍḍada-basti, they were of the compound class. A free-standing makara-tōraṇa resting on a pair of pillars was set up, as a rule, at some distance in front of the doorway of the maṇḍapa. The earlier buildings, however, have lost this feature, otherwise inferrable from the many surviving fragments of tōraṇa-pediments and from tōraṇas preserved in later temples such as the Pañcakūṭa-basti.

Humca, Sūle-basti (Fig. 80c; Plate 639)

The oldest of the four extant early buildings at Humca is very probably the so-called Sūle-basti (Plate 639). It is also the largest, about 17 ft. in width. The adhiṣṭhāna is of

the general Kapōtabandha class (Fig. 80c). On the karnas are pañjarakōṣṭhas with very shallow slit-niches, as also on the bhadras. (This feature is reminiscent of Pāṇḍya buildings.) The makara-tōraṇa over niches — so much a characteristic of lower Drāviḍadēśa — does not find a place in the Śāntara wall-scheme. The bosses of the nāsika-dormers of the pañjarakōṣṭhas and the kapōta of the prastara are left unfinished. The temple has lost its maṇḍapa. The superstructure over the vimāna seems never to have been built, or was built of perishable materials.

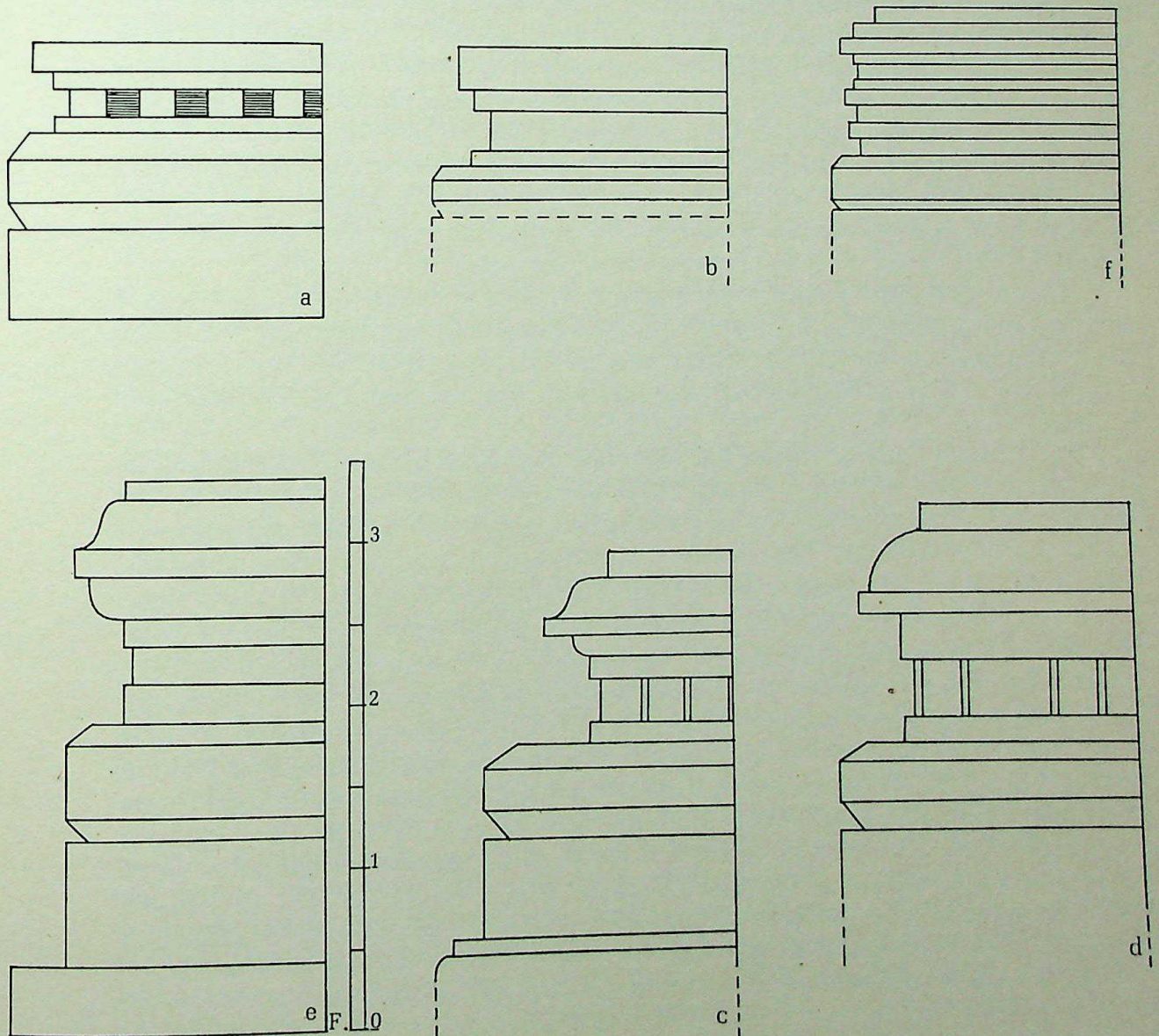


Fig. 80. **Adhiṣṭhānas:**
 a. Huṁca. Pārśvanātha-basti, vimāna, Pādabandha adhiṣṭhāna; b. Huṁca. Bōgāra-basti, mahāmaṇḍapa, Pādabandha adhiṣṭhāna; c. Huṁca. Sūḷe-basti, vimāna, Kapōtabandha adhiṣṭhāna; d. Huṁca. Guḍḍada-basti, Kapōtabandha adhiṣṭhāna; e. Aṅgaḍi. Sosēvūr-basti, vimāna, Kapōtabandha adhiṣṭhāna; f. Huṁca. Bōgāra-basti, vimāna, Pratibandha (?) adhiṣṭhāna.

Humca, Bōgāra-basti (Fig. 80b, f; Plates 640-646)

The building immediately following the Sūle-basti in time is the Bōgāra-basti. Of late the original structure has been saddled with unsightly additions but the older fabric is still intact. Judging from the elegant proportions as well as the high quality of workmanship, it must rank among the most beautiful temples of this period in Karṇāṭadēśa.

The vimāna is based on an unusual type of adhiṣṭhāna, probably a variety of the Pratibandha class where, after the tripaṭṭa kumuda, three strata of āliṅga-antarita courses are piled followed by terminal kampas (Fig. 80f). The wall is relieved by Brahmakānta pilasters, very similar to those of the Sūle-basti though less archaic (Plate 640). Above the utara of the prastara is a figural band compounded of three different varieties of mālās: haṁsamālā, bhūtamālā, and vyālamālā (Plate 641). The kapōta of the prastara bears alpanāsīs which are placed cōaxially with the wall-pilasters. The mukhapattī of each alpanāsī shows a crisply cut, elegant, and richly rendered vine-ornament. The gāḍha harbours a seated Jina figure (Plate 641). The chain of decorative elements above the prastara consists of sensitively shaped kūṭas at the corners and a matching śālā in the middle. The mukhapattīs of the nāsīs of the kūṭas and śālās, and those applied over the kapōta of the hāra-recesses, are very richly carved, as if they were jewelry (Plate 641). In form, detail, and manner, these are different from any found in any other style of South India. The nāsikā-dormer, in each case, is crowned by a lion-head. A Jina head peeps out from the gāḍha of the śālā, a kinnarī-head from that of the kūṭa, and a vyāla-figure from that of the hāra.

The superstructure is formed by a gṛhapiṇḍī with a bhadra-projection which is enriched with a śālākōṣṭha (Plate 640), while the karṇa bears a storeyed kapōtapañjara. The latter feature is special to this style, and has a bearing on the development of the wall-surface of Karṇāṭa temples built during the subsequent period of the Cālukyas of Kalyāṇa.

The grīvā and śikhara (Plate 642) are now concealed by an ugly modern attic-chamber with tiled roof. Its mahānāsīs have the same kind of vegetal enrichment as found on the kūṭas and śālās but in a somewhat enlarged form. Their gāḍha-cavities contain seated Jina figures. The curvature as well as the proportions of the śikhara also differ from contemporary examples in lower Drāviḍadēśa but match that of the kūṭas.

A short antarāla connects the vimāna to the gūḍhamanḍapa, (c. 20 ft. 5 in. wide). The gūḍhamanḍapa outwardly is a simple structure, with an adhiṣṭhāna of the Pāda-bandha class (Fig. 80b). The doorway has no guardian figures, and the surround consists of only two śākhās, the outer one decorated with a deeply undercut and powerfully rendered scroll (Plate 643). The images of Śaṅkhanidhi and Padmanidhi are carved above, rather than below, the jamb (their customary position in early Calukya and Rāṣṭrakūṭa buildings). The proportion of height to width is unusual.

The shafts of the four standing Brahmakānta pillars inside the hall are enriched with ornamental detail of a very superior kind (Plates 644-645). There is, first, just above the cubical base, a vertical scroll-band, as found on the Calukya temple at Nāgaraḷ (c. late seventh century) and the Rāṣṭrakūṭa Kailāsa temple at Ēllōrā (c. second half of the eighth century). Next we find a broad belt consisting of grāsamukhas emitting jewelled ropes and foliate scrolls succeeded by yet another band containing a crisply carved undulating vine. The mālāsthāna is surmounted by a shapely laṣuna with an impressive, centrally carved, floral motif (Plate 644) or the nāsī-dormers bearing a seated Jina (Plate 645). The rich exuberance and the crisp carving of the applied ornament is in keeping with the high standard of decorative work maintained throughout the best examples in Karṇāṭa. The engaged pillars are carved in the same spirit of

richness, though the patterns are slightly varied. The belt of grāsamukhas and undulating creeper-band is here replaced by one with standing, nude, Jina figures (Pārśvanātha and Bāhubali in one case) and an exquisite maṇibandha respectively (Plate 646). The walls were rather plain. The nāsī on the laśuna face, which has good decorative detail and the yakṣa Sarvānubhūti in the cavity, is, in form, strongly reminiscent of Rāṣṭrakūṭa types.

The lion-throne inside the garbhagrha is as old as the temple, but the image seems a recent replacement. Altogether, the temple has the sense of a royal foundation, not so much in its size, which is very modest, but in its excellence.

Humca, Guḍḍada-basti (Fig. 80d; Plates 647-648)

This sanctuary of Bāhubali atop the hill was built in A.D. 898 by Vikrama Śāntara for Mauni-Siddhānta Bhaṭṭāraka, a pontiff of the Koṇḍakuṇḍānvaya of the southern Digambara church. The original temple very recently was pulled down to give place to a cement structure. From the remains of the dismantled temple spread over the site, it is clear that in style, plan, and dimensions the temple was somewhat similar to the Bōgāra-basti. From the brief description of Fischer, the temple seems to have had a vimāna, antarāla, a maṇḍapa without exterior pādas, and a mukhacatuṣkī. The pillars of the latter seemingly were later and possibly of the 11th century. The adhiṣṭhāna was of the Kapōtabandha class (Fig. 80d). The Mīśraka pillars that once were in the maṇḍapa (Plates 647-648) show a plain cubical base, the shaft immediately above being decorated with a pattern consisting of elongated overlapping petals with frilled edges. Next come two necking courses, a jewelled string, and a cable moulding followed by a bell-shaped member, the lower part of which consists of a grāsakīṅkīṇikā and the upper part either of a maṇibandha or, as a variation, scroll-band. This is followed by a mālāsthāna and laśuna decorated with a series of petalled ornaments. All in all, this seems to be a rather rare type of decorated pillar, among the most beautiful in Karṇāṭa-ka. Fragments of a Pañcaśākhā-doorframe indicate that it possessed patra-, bāhya-, and ratnaśākhās, the other two left plain. In style it is somewhat later, and may be of the early 11th century.

Humca, Pārśvanātha-basti (Fig. 80a; Plate 649)

The last temple of the early series at Humca is the south-facing dvitala temple of Pārśvanātha now relegated to a subsidiary position in the later Pañcakūṭa-basti complex (Plate 649). The width of the vimāna is only 7 ft. 9 in. and of the maṇḍapa 14 ft. 8 in. It has most of the characteristics of Bōgāra-basti, excepting the decorative enrichment. The Pādabandha adhiṣṭhāna has galapādas in the kaṇṭha (Fig. 80a), but unlike the Sūle-basti and Guḍḍada-basti, there is no lateral champhering. The pāda-pilasters show some departure from the usual design, since they drop the upper laśuna and retain only the bell-shaped member which is decorated with leaf-motif, a feature anticipating later Karṇāṭa temples. The nāsikās of the kūṭas and śālās possess, in lieu of kinnarī or Jina heads, lotus flowers in full bloom which completely fill the gāḍha (Plate 649). The gr̥hapiṇḍī and the śikhara (now covered by a tiled roof) resemble those of the Bōgāra-basti.

The four pillars in the mahāmaṇḍapa are unadorned but otherwise are similar to their counterparts in the Bōgāra-basti, including the taraṅga pōtikā. There is, moreover, an Aṣṭa-Dikpāla ceiling with a yakṣa in the central quadrant. Ceilings of this type became common a little later in other styles in Karṇāṭa, notably those of Nolaṃbavāḍi and Gaṅgavāḍi.

The Pārśvanātha-basti is possibly the Pāliyakkaṇ-basti founded by Lady Pāliyakkaṇ according to an inscription of the mid-tenth century built into its wall. Its style is a little more advanced than the Bōgāra- and, by the same token, of the Guḍḍada-basti, and a date late in the first half of the tenth century, rather than the last quarter of the ninth, seems plausible.

It has been suggested that the Pārśvanātha-basti under discussion may have been constructed from the material of the old, original Pāliyakkaṇ-basti in A.D. 950, which is about the date of the inscription and thus the date of this temple. There is, however, no structural evidence suggesting rebuilding. The shrine is too small and severe to be a royal foundation.

In the collection of sculptures in the precincts of the Pārśvanātha temple are found carved fragments of at least three early tōraṇas, each of which signifies the existence of a temple. Two probably are from the Sūle-basti and the Bōgāra-basti; the remaining one must have belonged to a temple that has since disappeared, and might have stood before the original temple of Jinadatta which seemingly was replaced by a new structure in c. A.D. 1062. There are several pairs of cāmara-bearers surviving that range in date from the early ninth to the early tenth century. Each large pair would signify a Jina figure enshrined in a separate sanctuary.

Coming back to the tōraṇa-pieces, Plate 650 shows a pediment with the central figure of Gajalakṣmī. Only the makara (driven by an udadhikumāra, with dhanaputra seated near the makara's tail; Plate 651) of another is preserved. In another piece, the makara is shown resting on a box harbouring a regiment of cavaliers. The udadhikumāra and the vidyādhara coming out of the gaping mouth of the makara are mutilated (Plate 652). Plates 653 and 654 represent, perhaps, two opposite makaras of the same tōraṇa with a fragment of the undulating central rope surviving in the open mouth of each makara.

Northern Malanād or Śāntalige style is fresh in expression and reveals clarity, delicacy, and a chasteness of detail not obtained in the slightly later work of Kuntala proper, such as the Rāṣṭrakūṭa temples at Kukkanūr, Aihole, or the pillars now surviving at Koḍūr of the late Rāṣṭrakūṭa period. Such a sense of balance or feeling for form in architectural conception is also wanting in the contemporary Rāṣṭrakūṭa idiom. Only Gaṅgavāḍi's architecture at the close of the tenth century approaches that of Śāntalige in its concern for elegance of proportion and shape. Even so, the Śāntalige feeling for finesse is unmatched, not only in Gaṅgavāḍi, but in all upper Drāviḍadēśa with the possible exception of early Rāṣṭrakūṭa work at Ēllōrā, where taste and craftsmanship of a comparable level, if not kind, can be found.

The style of the period of Vikrama Śāntara, however, differs from that of Jinadatta. Though the course of its evolution cannot be firmly traced, it would appear that the pillar-types in his period, in its broad features, show affiliation both to early and to late Rāṣṭrakūṭa types. Śāntara idiom in his period seems a high quality provincial variation of the late Rāṣṭrakūṭa style (but with some links, as in adhiṣṭhāna types, to the temples of lower Drāviḍadēśa). It contains the seeds of certain formal decorative devices that later became wide-spread in the period of the Cālukyas of Kalyāṇa.

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Malanāḍ style, c. late tenth century A.D.

Hoysaḷas of Aṅgaḍi

Historical Introduction

About a hundred miles south of Hūmca and some fifty miles west of Belūr in the southern Malanāḍ hills, is located Aṅgaḍi (anc. Sosēvūr, i.e. Śaśakapura), the first capital of the Hoysaḷa chiefs. The early history of the Hoysaḷas is still unclear, though Poy-saḷ alias Poysaḷa or Hoysaḷa, the legendary founder of the dynasty, has been suspected to be an historical personage who led a life as forest warden and hunter of tigers, following one interpretation of the name. These circumstances perhaps account for the well-known legend of the origin of the Hoysaḷa dynasty. A more recent guess (with which some scholars do not agree) is that Poy-saḷ means also "shunner of falsehood," which, when positively rendered, would be the "supporter or teller of truth," a phrase which reminds one of the description of the Satyaputras in Aśōka's inscriptions. This could mean that the Hoysaḷas were one of the surviving remnants of the remote Satiyaputta or Satyaputra clan who ruled the lower west coast of Karṇāṭa in Maurya times. The history of the Satyaputras is so much in darkness that, in the present state of our knowledge, we can do nothing but give somewhat reluctant acceptance to this interpretation of the dynastic epithet in preference to the legendary account.

The early kings of the Hoysaḷa dynasty, like the neighbouring Śāntaras, patronized Jainism. Sosēvūr, the Hoysaḷa capital, seems to have been a Jaina centre of some importance in the tenth and the 11th centuries. In the now forest-clad village of Aṅgaḍi are three Jaina shrines of which the two earlier ones, the Vāsantikā and the Sosēvūr-basti,—the latter mentioned in the inscription of Śaka 976/A.D. 1054 — are of the tenth century, and would appear to be foundations of early Hoysaḷa times. The temple of Vāsantikā or Padmāvatī-devī — the patron goddess of the early Hoysaḷas — has been renovated recently, but the images of Yakṣas and Yakṣīs within the sanctum do not seem to be later than the second half of the tenth century. The Sosēvūr-basti, on the other hand, still preserves its older fabric; the sanctuary up to the cornice is old, and gives some indication of early Hoysaḷa style. As we have only a single building to go by, it is not possible to form any extensive understanding, but if this temple does indicate the nature of early Hoysaḷa style, it would seem to suggest its poor quality, falling far short of the excellence of Śāntara, Gaṅga, or Nolamba workmanship.

Aṅgaḍi, Sosēvūr-basti (Fig. 80e; Plates 655-656)

The vimāna of this temple, c. 17 ft. wide, has a Kapōtabandha adhiṣṭhāna (Fig. 80e) resembling to some extent that of the Sūle-basti at Humca. The wall is relieved by Brahmakānta pilasters with inverted bell-capitals, and the central bay is relieved by a shallow false dēvakōṣṭha crowned by a square, rather low, śikhara (Plates 655-656). The temple faces north.

The gūḍhamāṇḍapa has been rebuilt above the base and is entered by a stairway flanked by hastihasta-banister with elephants in relief. The adhiṣṭhāna (Fig. 80e) relates not only to Śāntara types but also to some Gaṅga varieties, as do the walls. The temple is undated. The oldest inscription found near the temple is datable to c. A.D. 990, and refers to a memorial erected after the death of a Jaina mendicant Vinayacandra-Paṇḍita-dēva but not to the temple. Judging from the style, the building seems not later than the latter part of the tenth century.

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REFERENCE GLOSSARY

Reference Glossary

An annotated glossary of architectural terms will appear as a following volume; this brief listing is intended for reference.

Adhaḥakampa	lower fillet
adhiṣṭhāna	moulded base; Types: Kapōtabandha, Mañcabandha, Pādabandha, Padmabandha, Pratibandha, Puṣpabandha, etc.
āditala	ground floor
agramaṇḍapa	fore-hall
alakā	wig
alaṃkāra-dēvatā	adorning deity
ālaya	building
āliṅga-antarita	necking recess
alpanāsī	nāsī; gavākṣa, "caitya-dormer" motif
āmalaka	"myrobolan fruit"; crowning ribbed member of Latina Nāgara temples
aṇḍa	"egg"; bulbous part of pot-shaped finial
andhārikā	ambulatory
aṅga	"limb"; major division of building
antarāla	covered vestibule set between vimāna and guḍhamāṇḍapa and in Tāmīlnāḍu between ardha- and mahāmāṇḍapa
antaraśākhā	intermediate recessed vertical fascia of the doorframe
antaravājana	intervening horizontal fillet
anukāya	constituent moulding of a principal architectural member
ārādhaka	male adorer
ārādhikā	female adorer
ardhamāṇḍapa	half-hall articulated with the vimāna

ardhārikā	see gr̥hapiṇḍi
arpita	with appliquéd hāra
āsanapaṭṭa	seat-slab
Aṣṭa-Dīkṣālas	eight guardians of the quarters
aṣṭadāla	eight-petalled (lotus-ceiling type)
aṣṭaparivāra	eight subsidiary deities around a central shrine; sub-shrines for such deities
aṣṭaparivārālaya	sub-shrines for subsidiary deities set around a central shrine
aṣṭaśākhā	having eight śākhās
āsthāna-maṇḍapa	hall for sitting
aśvapāda	moonstone
Bahirśākhā	outermost śākhā; bāhyaśākhā
bāhyaśākhā	outermost śākhā
bāla-vidyādhara	flying figure (child)
bandha	band
bhadra	central offset in plan and elevation
bhadra-gavākṣa	balcony on the bhadra-offset
bhadra-phālanā	angular subdivision of bhadra
Bhadraka	square pillar-type with recessed corners
bhadrakōṣṭha	bhadra-niche
bhadranāsī	nāsī on the bhadra
bhadraśālā	central śālā in the hāra
bhadraśana	seated-on-a-chair position
bhadravalōkana	balcony at bhadra-position
bhadravimāna	minor vimāna on the bhadra axes of the main vimāna, attached or separated
bhāraputra	atlantid
bhāraputraka	dwarf atlantid
bhāravāhaka	bhāraputra; atlantid
bhitti	wall
bhittipāda	wall-pilaster
bhittistambha	engaged column
bhūmitāla	āditala; ground floor

<i>bhūta</i>	elemental, goblin
<i>bhūtamālā</i>	band of bhūtas
<i>bhūtamaṇḍala</i>	circularly disposed group of bhūtas
<i>bhūtanāyaka</i>	leader of the bhūtas; captain of the elementals
<i>bhūtaśākhā</i>	śākhā showing bhūtas
<i>bhuvaṅga</i>	threshold
<i>Brahmacchanda</i>	square śikhara-type
<i>Brahmakānta</i>	tetragonal column-type
<i>Caduram</i> (Tamiḷ) (Skt. <i>caturasram</i>)	cubical pillar-part
<i>cakravāka</i>	Cakvā-bird (decorative motif on kapōta profile)
<i>cāmaradhara</i>	flywhisk-bearer
<i>candraśālā</i>	dormer-window decorative motif
<i>catuḥśākhā</i>	having four śākhās
<i>caturasra</i>	square; square śikhara-type; cubical section in Citrakhaṇḍa pillars
<i>catuṣkī</i>	four-pillared porch or pavilion
<i>catuṣṭala</i>	four-floored
<i>chādyā</i>	eave
<i>citra-pōtikā</i>	pōtikā-type with carved or painted central band
<i>Citrakhaṇḍa</i>	square column-type with panelled bands often interspersed with cubical sections
<i>Daṇḍa</i>	usually decorative pillar or pillarette
<i>daṇḍikā</i>	small decorative pillarette
<i>darpaṇa</i>	"mirror"; medallion pattern
<i>dēvakōṣṭha</i>	niche for a divinity
<i>dēvakulikā</i>	subsidiary shrine
<i>dhanaputra</i>	son of Kubēra
<i>dhārāvṛtta</i>	fluted
<i>dhvajastambha</i>	tall and slender detached pillar in front of a temple
<i>Dikpāla</i>	guardian of a direction
<i>Drāviḍa</i>	"southern" temple-mode

dvāra-gōpura	entrance-gate with śālā-śikhara
dvārapāla	door-guardian
dvārasākhā	doorframe
dvi-aṅga	with two planes of projection (karṇa and bhadra)
dviśākhā	having two śākhās
dvitala	two-storeyed
Dvivajraka	16-sided column-type
Ēkaśākhā	having one śākhā
ēkatala	one-storeyed
Gāḍha	large central cavity in a nāsī
gajamuṇḍa	elephant-head (decorative motif)
Gajaprsthā	apsidal (elephant-backed) śikhara-type
gajavyāla	vyāla- with elephant head
gala	kaṇṭha; recessed moulding
galapāda	vertical block at intervals inside the gala
gaṇa	bhūta, pramatha; goblin
gandharva	celestial minstrel
gandharvaśākhā	śākhā showing gandharvas
garbhagrha	womb-house; sanctum
garuḍa	man-eagle; Viṣṇu's vāhana
gavākṣa	"cow's-eye" motif; nāsī; dormer; balcony
ghana-dēvakulikā	appliquéd shrine with false door
ghanadvāra	false door applied to central offset
ghaṇṭamālā	chain of bells
ghaṭa	vase, pot; cushion-shaped pillar-part (above laśuna)
ghaṭapallava	vase-and-foliage
ghaṭikālaya	assembly hall; college building
gōpānasī	rafters
gōpura	gateway, with śālā (Valabhī) type of superstructure
grāsa	gorgon
grāsakīṇkaṇikā	bell with suspending chain dangling from a gorgon-mask
grāsamukha	gorgon face or head

gr̥hapinḍī	wall-cube of an upper storey
grīvā	neck; recess between the cupola and the entablature
grīvādēvata	deity in a grīvākōṣṭha
grīvākōṣṭha	major niche on the grīvā
gūḍhamanḍapa	closed hall
guhā	slit-niche
Haṁsa	goose, gander (decorative motif)
haṁsamālā	haṁsa-band below the cornice of the architrave
haṁsavājana	fillet with row of haṁsas underneath the śikhara
hāra	balustrade or cloistered parapet in the superstructure
hārāntara	hāra-section between aediculae
hastihasta	stairway-banister
Īhāmṛga	imaginary hypostatic animal (decorative motif)
Indrakānta	16-sided pillar-type
indrakōśa	pillared room to either side within a pratōlī-gate
Jagatī	plinth; also basal moulding of adhiṣṭhāna
jāla (jālaka)	grille; grille-pattern
jāla-vātāyana	grille-window
jambhaka	goblin
jāti-vimāna	vimāna with multi-storied superstructure
Jinaśākhā	śākhā with Jinas
Kadalipuṣpa	banana's inflorescence
Kadamba	dynasty-name sometimes wrongly used as name of superstructure-type
kakṣāsana	seat-back
kalaśa	ghaṭa; vase-finial
kalpalatā	wish-fulfilling vine
kalpataru	wish-fulfilling tree
kalpavalli	kalpalatā
kampa	rectangular fillet

kampa-paṭṭa	broad fillet; complex of kampa and paṭṭa fillets
kandhara	generally a broad recess between mouldings
kaṇṭha	neck; recess between mouldings
kaṇṭha-paṭṭikā	recessed moulding followed by a projecting band
kapilī	exterior walls of antarāla
kapiśīrṣa	battlement, crenelation
kapōta	roll-cornice; also overhanging cornice
kapōta-vēdī	complex of kapōta and vēdī mouldings
Kapōtabandha	adhiṣṭhāna-type
Kapōtabhadra	upapīṭha-type
kapōtanāsī	nāsī pattern on kapōta
kapōtapālī	kapōtapālikā
kapōtapālikā	cyma-eave cornice
kapōtapañjara	pañjara pattern on kapōta
karaṇḍa	a conical crown formed by bejewelled rings
karaṇḍaka	casket, box, basket
kharaśilā	cap-stone of foundation
karṇa	corner, angle; corner-division of plan and elevation
karṇa-phālanā	angular subdivision of the karṇa
karṇakōṣṭha	niche on the karṇa
karṇakūṭa	corner aedicula; see kūṭa
karṇavimāna	minor vimāna positioned along the diagonal axes of the vimāna
kaṭṭu (Tamiḷ)	striated, multifaceted, or polygonal necking (pillar-element)
kāya	a primary division of a building's elevation
khalva	depression
khalvaśākhā	recessed jamb
khura	jagatī moulding
khura-kumbha	complex of khura and kumbha mouldings
kinnara	celestial minstrel (male)
kinnarī	celestial minstrel (female)
kīrttimukha	"face-of-glory"; grāsamukha (decorative motif)
kōṇapaṭṭa	ridge-plate; decorative pattern at kapōta corners
kōṣṭha	niche; also equivalent to śālā

kōṣṭhāgāra	storehouse; granary
kṣudra-vājana	minor fillet
kṣudranāsī	alpanāsī, nāsī (minor dormer)
kṣudrapadma	minor padma moulding
kṣudrōpāna	minor sub-plinth course
kuḍyastambha	pāda; bhittistambha; engaged column
kuhara	basal plinth-moulding
kukṣināsī	large flanking or lateral nāsī
kumbha	pot; adhiṣṭhāna-moulding (Northern type)
kumuda	torus moulding: tripaṭṭa, vṛtta, dhārāvṛta, and kaṭakāvṛta
kuṇḍa	stepped reservoir (square, rectangular, or polygonal; rarely circular)
kuñjarākṣa	“elephant-eye”; patterned square with recesses (decorative motif)
kūpa	well
kūṭa	square aedicula: caturvarga, ṣaḍvarga
kūṭakōṣṭha	kūṭa-niche; kūṭa and śālā together
Kūṭina	temple superstructure with corner kūṭas as dominant elements (primarily Dravidian)
Lalāṭa	front; central block with tutelary deity over a door
lalāṭabimba	tutelary image over a door
lalāṭanāsī	large gavākṣa-front of a vaulted, apsidal structure
lalāṭanāsikā	lalāṭanāsī
lalitāsana	sitting posture, with one leg down and one tucked up
laśuna	ridged, or faceted and fluted, vase-shaped pillar-part (at the upper part of the shaft)
latā	central jāla-section of a Latina Nāgara śikhara
latāpatra	vine-and-leaf (decorative motif)
Latina	single-spined Nāgara superstructure
liṅga	phallus; Śiva's aniconic symbol
Lōkapāla	one of the Regents of the Quarters
lūpā	rafter
Māḍākāra	vimāna with a solid ground floor

maddala (madala)	strut, cantilever; modillion
madhyapaṭṭa	central band (on the kumuda)
madhyaśālā	bhadraśālā; central śālā of a hāra
mahāmaṇḍapa	gūḍhamāṇḍapa; large hall attached to ardhamāṇḍapa (term not found in texts)
mahānāsī	large nāsī; dormer at the cardinal and sometimes subcardinal points of the śikhara
mahāpāli	wide band or belt
mahāvājana	broad, oversailing fillet
maithuna	conjugal or erotic activity
makara	crocodile-monster; dolphin
makara-tōraṇa	tōraṇa-arch spewed from the mouths of opposed makaras, or formed from their tails
makaramālā	band of makaras
mālā	garland; decorative band
mālādharma	garland-bearing vidyādhara
mālāśākhā	śākhā in the form of a mālā
mālāsthāna	pillar-part below the ghaṭa (capital) decorated with pearl and floral festoons
mālikā	colonnaded cloister
mānastambha	"pillar of respect"; detached pillar in front of a Digambara Jaina temple
mānasūtra	straight cord; line for measuring
Mañcabandha	adhiṣṭhāna-type
maṇḍapa	hall, generally columnar
maṇḍapikā	pandal; small pavilion
maṇibandha	jewel-band
maśūraka	"lentil"-like pillar-part; grīvā-plinth
maṭha	monastery
matsyacakra	fish-wheel (decorative motif)
mattavāraṇa	vedikā-enclosure, usually with decorative elephant-fronts within recesses
mayūra	peacock
mayūra-tōraṇa	tōraṇa-arch where peacocks replace customary makaras
Mīśra (Mīśraka)	mixed; compound pillar-type, changing from square to polygonal to circular

Miśra-Rudrakānta	circular, compound pillar-type
Miśra-Viṣṇukānta	octagonal, compound pillar-type
mithuna	auspicious couple (decorative motif)
mithunaśākhā	śākhā bearing couples (sometimes erotic)
mukhacatuṣkī	four-pillared entry-porch
mukhālinda	transverse fronting aisle
mukhamanḍapa	front hall; entry hall
mukhapattī	peripheral band defining the contour of a nāsī
muktādāma	pearl-festoon (decorative motif)
muktāgrāsa	gorgon head emitting pearl festoons (decorative motif)
muktāpadma	strings of pearls and lotuses (decorative motif)
muktāvali	pearl string (decorative motif)
mūlavimāna	main temple
Muṇḍamāla	flat-roofed (temple type)
Nāga	snake, cobra
nāgābharāṇa	cobra ornament
nāgacakra	cobra-wheel (decorative motif)
Nāgara	Northern temple-mode
Nāgarāja	anthropomorphic cobra-king
nāgaśākhā	cobra-ornamented śākhā
nāgāyudha	nāga held as weapon or attribute
nāginī	female nāga
nāla	type of stairway passing below an overhanging structure
namaskāra-manḍapa	hall for paying obeisance (colloquial Kēraḷa term)
Nandi	Śiva's bull
Nandi-manḍapa	pavilion for Śiva's sacred bull, Nandi
nandyāvarta	four-armed propitious motif
nāsī	gavākṣa, "caitya-dormer" motif
nāsīgāḍhas	central cavity of a nāsī
nāsikā	diminutive of nāsī
nāsikōṣṭha	miniature niche with nāsī top
nētrakōṣṭha	paired nāsikōṣṭhas

nidhi	male figure personifying wealth, treasure (auspicious decorative motif)
nirandhāra	without ambulatory
Pāda	wall; wall-pilaster, pillar
Pādabandha	adhiṣṭhāna-type
padma	lotus
padma-muktā-dāma	pearl-festoon with half-lotuses within its loops (decorative motif)
Padmabandha	adhiṣṭhāna-type
padmabandha	lotus band (decorative motif)
padmacchatra	lotus umbrella; loti-formed capping of a roof
padmakūṭa	loti-formed crowning member
Padmanidhi	lotus-bearing nidhi
padmapāli	series of lotuses; loti-formed vessel
padmapaṭṭī	string-course with half-lotuses in series
padmaśākhā	śākhā with pattern of lotus petals
padmaśilā	lotus ceiling
padmavājana	cyma-fillet
padmōpāna	lotus-formed upāna
pāli	banner; dish-shaped maṇḍi-type
pañcakūṭa	five-peaked (superstructure)
pañcamāṅgala	five propitious symbols
pañcaśākhā	having five śākhās
pañcatala	five-storeyed
pañjara	fronton of vaulted apsidal shrine (decorative motif)
pañjarakōṣṭha	niche with pañjara top
pañjaranāsī	nāsī-fronton of a pañjarakōṣṭha
parivāra	subsidiary deity; deity in a subsidiary shrine
parivārālaya	subsidiary shrine
parivārālaya-prākāra	enclosing wall interspersed by parivāra shrines
pārśvacatuṣkī	lateral porch of a maṇḍapa
pataṅga	door-lintel

patra	leaf
patra-tōraṇa	vine-patterned tōraṇa arch
patrasākhā	door-jamb with vine or leaf pattern
paṭṭa	broad rectangular fillet
paṭṭasālā	lobby-hall
paṭṭī	rectilinear fillet
paṭṭikā	kampa; rectilinear fillet
pēdyāpiṇḍa	basal section of the aggregate of sākhā-doorjambs
phalaka	abacus (pillar-part above the capital)
phālanā	minor facia in plan and elevation
phālanā-yukta	architectural division carrying vertical facias
phaṁsa-kapōta	eave, cornice, or tier in the form of a stepped, pyramidal roof
phaṁsakūṭa	aedícula with tiered, pyramidal roof
Phāṁsanā (Phaṁsanā)	tiered, pyramidal roof-type
pīṭha	pedestal, small platform; plinth in North Indian temples
pīṭhikā	pedestal for Śivaliṅga
pōtikā	bracket-capital; Types: citra, taraṅga, puṣpa
prabhadra	central, projecting face of a recessed bhadra
pradakṣiṇā	ambulation; ambulatory path
pradakṣiṇāpatha	circumambulatory path
prāgrīva	short kapilī-wall
prāgrīva-maṇḍapa	short entry-hall
prahāra	parapet above upper cornice
prākāra	enclosure wall
pramatha	gaṇa, bhūta, goblin
praṇāla	water-chute
prāsāda	palace, mansion; temple
prastara	entablature
prati	plank-moulding
prati-kaṇṭha	kaṇṭha with prati moulding above
Pratibandha	adhiṣṭhāna-type
pratibhadra	subdivision in plan and elevation adjoining the bhadra
pratihāra	attendant, door-guardian

pratikaṇa	wall projection flanking karna
Pratikrama	adhiṣṭhāna-type
prativājana	oversailing rectilinear fillet
pratōlī	gatehouse
pūrṇaghaṭa	vase-of-plenty (decorative motif)
pūrṇakumbha	pūrṇaghaṭa
Puṣpabandha	adhiṣṭhāna-type
puṣpabandha	flower band (decorative pattern)
puṣpaśākhā	śākhā with floral pattern
Raṅga-bhūmi	central raised platform for dancing in the hall
rati-nāyaka	amorous couple
ratikriḍā	erotic act
ratnapaṭṭa	jewel-band (decorative motif)
ratnapaṭṭikā	diminutive of ratnapaṭṭa
ratnaśākhā	śākhā with jewel pattern
ratnāvali	jewel band (decorative motif)
Rucaka	square pillar-type; also name of mountain in ancient Indian cosmography
Rudracchanda	rotund śikhara-type
Rudrakānta	round column-type
rūpa-paṭṭikā	figural string-course
rūpadhārā	figural or narrative band
rūpaśākhā	śākhā with figure-ornament
Sabhadra vimāna	temple having offsets
sabhāśikhara	wagon-vault superstructure-type (without gables)
ṣaḍvarga	six divisions: base, wall, entablature, vertical recess, cupola, finial
śākhā	decorative door-band; doorjamb
śākhā-vibhakti	vertical facia-divisions of a doorframe
śākhā-yukta	doorframe with jamb-divisions
śālā	rectangular hall with wagon-vault roof; miniature śālā-shaped aedicula in the hāra
śālā-śikhara	rectangular, wagon-vault śikhara

śālabhañjikā	śāla tree and female (decorative motif)
Śālākāra	śikhara having wagon-vault form with gable-ends
śālākōṣṭha	niche with śālā top; śālā
salilāntara	recess between wall-bays
Samatala	flat ceiling-type
samavasaraṇa	a structure with three concentric ramparts with fourfold images of Jina in Majesty
sāndhāra	with ambulatory
Śaṅkhanidhi	personified nidhi holding conch
saptaśākhā	with seven śākhās
sarvatōbhadra	four-faced; with four openings
śatadala	a type of multi-petalled padma-ceiling
ṣaṭśākhā	having six śākhās
siddha	saint, seer
śikhā	crest
śikhara	crowning cupola
simha	lion (decorative motif)
simhalalāṭa	frontal lion-head
simhamukha	lion's mouth holding water-chute
Simhapāda	lion-based column-type
simhaśikhā	lion-crest
simhavyāla	leonine vyāla-type
simhōtsēdha-śikhā	lion-crest
sphuṭita	pillar used as wall-ornament; see vṛttaspuṭita
Śrīkāra	lathe-turned column with inverted pot member (of Kārṇāṭa temples)
stambhaśākhā	śākhā in the form of a pillar
sthānaka	standing (with no flexion)
stūpī	jar-finial
subhadra	central offset of bhadra
śukanāsa	antefix at the front of the superstructure
śūladhvaja	trident-bearing, free-standing column
śūrasēna	candraśālā with flanking half-candraśālās (decorative pattern)
surasundarī	apsaras; celestial damsel

Tala	floor, storey
tālapatra	palm-leaf (decorative pattern)
tantraka	horizontal upper facia of lintel
ṭaraṅga	wave; roll (pōtikā-type)
tōraṇa	gateway; archiform gateway-pattern
tōraṇabandha	tōraṇa-gate around the door
trikūṭācala	triple shrine; three-shrined temple
tripaṭṭa	tri-faceted (kumuda-type)
tripuruṣa	trinity: usually Brahmā, Śiva, Viṣṇu but Sūrya sometimes replaces Brahmā
triśākhā	with three śākhās
triśālaka	three-celled
triśūladhvaja	see śūladhvaja
tritala	three-storeyed
tulā	joist
tulāpīṭha	string of joist-ends in some early North Indian styles
Udadhikumāra	son of the marine god
udumbara	doorsill
Ulukhalapāda	mortar-based pillar
Ulukhalapāda- Rudrakānta	round, mortar-based pillar
upabhadra	minor offsets of bhadra
upāna	sub-plinth moulding
upapīṭha	platform, socle: Types: Mañcabhadra, Kapōtabhadra, Kapōtāsana, Vēdībhadra, etc.
uparitala	upper storey; upper floor
ūrdhvajaṅghā	upper jaṅgā (in North Indian temples)
ūrdhvakampa	upper fillet
ūrdhwapadma	minor inverted cyma-recta with lotus-petal pattern
uttara	architrave of the entablature; lintel, beam
uttara-paṭṭikā	lintel or architrave facia
uttaraṅga	door-lintel

Vājana	projecting upper band, above kampa or paṭṭikā
vajrabandha	diamond band (decorative pattern)
Vajraka	octagonal pillar-type
vajrapaṭṭa	string-course bearing diamond pattern; faceted band
vajraśākhā	jamb bearing diamond pattern; faceted śākhā
Valabhī	rafter-ends
valli	creeper, scroll (decorative pattern)
vallimaṇḍala	conventionalised scroll, creeper loop (decorative pattern)
valliśākhā	śākhā with vine pattern
vāpī	stepped well
varaṇḍikā	moulded parapet (North India)
vāstuśāstra	manual of architecture
vātāyāna	window
vēdī	altar; group of wall mouldings (above the adhiṣṭhāna)
vēdī-mattavāraṇa	blind railing-enclosure with decorative elephant-fronts
vēḍibandha	basal wall-mouldings, usually consisting of khura, kumbha, kalaśa, antarapaṭṭa, and kapōtapālikā (North Indian type)
vēdikā	blind railing-enclosure
vidyādhara	flying (or gliding) semi-divine
vidyādhari	female vidhyādhara
vidyādhariśākhā	śākhā showing vidhyādharas
vihāra	Buddhist monastery (sometimes with a sanctum)
vimāna	shrine, temple
vimānapāla	vidhyādhara semi-divine figures in the act of lifting up or defending the kūṭas and śālās of a temple
Vināyaka	Gaṇēśa
Viṣṇucchanda	octagonal śikhara-type
Viṣṇukānta	octagonal pāda-type
vitāna	ceiling
vithikā	fore-hall, lobby, verandah
vr̥ṣa	1. circular temple-type; 2. bull figure on roof-corner; 3. Nandi
vr̥ṣa-maṇḍapa	Nandi-maṇḍapa
vr̥ṣavaktra	bull's head

vṛtta	circular
vṛttasphuṭita	round pillarette with pot base and nāsikā top (wall-ornament)
vyāla	composite fantastic animal
vyālamālā	band of vyāla figures
vyālāvali	vyālamālā
vyālavēdī	vēdī-moulding with vyāla figures
Yakṣa	nature-spirit
Yakṣiṇī	generally mare-faced, female nature-spirit

Site and Temple Index

Information in the following index is arranged as follows:

Site name. Map reference.

Temple name: page reference, Figure Reference, **Plate Reference**.

Aihole. 72, 106.

Buddhist vihāra: 20-22; 14; **7-16**.

caves: 8-9; 1, **19**.

Durga: 49-52; 1d, 5a, 29; **99, 136-161**.

Galagnātha group, no. 10: **62**.

Gauḍarguḍi: 28-31; 19; **50-52, 54-60, 63-64**.

Hallibasappa: 147-148; **449-450**.

Jyōtirliṅga group, no. 2: 90; **281-282**.

Kuntiguḍi group, no. 1: 74-75; 36, 54; **210-215**.

no. 2: 135; 54; **417-418**.

no. 3: 134-135; 54; **410-411, 413-416**.

Lāḍ Khān: 42-46; 16, 27; **102-118, 120**.

Mēguṭi: 31-33; 2, 20; **65-70**.

nos. 52-53: 147; **446-448**.

Puṣpabhadra: 64-65; 35; **203-207**.

Rāmaliṅga group

Puṣpabhadra: 64-65; 35; **203-207**.

Rāvaḷaphaḍi, near: 22; **17, 19**.

Sāraṅgī-maṭh: 42; 26; **3, 90-95, 98, 100-101**.

Ālampur. 72, 106, 164.

Tāraka Brahmā: 52-53; **167-169**.

pratōli: 137; **425-427**.

Amarāvati. 164.

Amarēśvara: 173-174.

Aṅgaḍi.

Sosēvūr-basti: 228; 80e; **655-656**.

Araḷaguppe. 184.

Kallēśvara: 215; **632-633**.

Āvani. 184.

Lakṣmaṇēśvara: 210; 75b, 78; **625-626**.

Ayyaṅgaripalem.

Bobbanagi Śiva: 166; **519**.

Baccanagudda. 72, 106.

Bacaliṅgēśvara: 130; 52-53; **393**.

Durgā: 93; **292-293**.

Bādāmi. 72, 106.

caves: 8-9; **2, 4-5, 119**.

Bhūtanātha: 57-59; 6, 32; **192-193**.

Jambuliṅgēśvara: 53-55; 5c, 30; **172-179**.

Lower Śivālaya: 26-28; 18; **37-48**.

Mālegitti Śivālaya: 37-42; 3, 23-25; **78-89**.

two-storey temple; 60-61; **194-195**.

Upper Śivālaya: 24-26; 1a, 17; **28-36**.

Bāgli. 106.

Kallēśvara: 159-160; **509-515**.

Banavāsi. 72.

Madhukēśvara: 57; **187-191**.

Bārakūru. 96.

Pañcaliṅgēśvara complex,

Mahāliṅgēśvara: 102; 46.

Bēgūr. 184.

twin: 200; **612-613**.

Betūr. 184.

Kallēśvara: 214; **636-637**.

Bhadraṇāyaka Jālihāl. 72.

temples: 92; **291**.

Bhavanāsi Saṅgam. 106.

Bhujāṅgēśvara: 134; **403-409**.

Rūpālā Saṅgamēśvara: 130-134; **394-402**.

Bhīmavaram. 164.

Sōmēśvara: 175; 63b; **558**.

Biccavōlu. 164.

Candraśekhara: 168-169; **531-534**.

Gōliṅgēśvara: 167-168; 62a; **526-530**.

Kāñcanaguḍi: 169-170; **542-545**.

Nakkulaguḍi: 169; **535**.

Rājarājēśvara: 167; 62b; **524-525**.

Vīrabhadra: 169; **536-541**.
 Brahmāvara. 96.
 Mahāliṅgēśvara: 99-101.

Cēbrolu. 164.
 Bhīmēśvara: 173; **546**.
 Cikka-Mahākūṭa.
 Śiva: 61-64; 34; **196-202**.
 Cilamkūru.
 Agastyēśvara: 178; **574-578**.

Drākṣārāma. 164.
 Bhīmēśvara: 173; 63a; **547-548**.

Ēllōrā. 106.
 Chōṭa Kailāsa: 124-126; **343-356**.
 Daśāvatāra cave (no. 15)
 āsthāna-maṇḍapa: 110.
 Gaṇēśa lēṇā: 128; **363**.
 Jaina and other caves,
 architectural features: 129-130;
343-356, 368-370.
 Jaina cave no. 32 (J 8): 126-128; 51;
357-362.
 Kailāsa complex,
 Kailāsa: 111-124; 47-50; **297-342**,
380-381.
 Laṅkēśa cave, features: 128-129;
365-366.
 Erode.
 Mahimalēśvara: 202-203.

Gaṅgavāra. 184.
 Sōmēśvara: 197.

Hallūr. 106.
 Melaguḍi Jaina: 145-147; **440-445**.
 Viśvēśvaraguḍi: 145; **433-439**.
 Hēmāvatī. 184.
 Cellelaguḍi: 213.
 Doḍḍēśvara: 210-213; 79; **627-631**.
 Mallēśvara: 213; **635**.
 Siddhēśvara: 213; **634**.
 Huṁca. 96.
 Bōgāra-basti: 222-223; 80b, f; **640-646**.
 Guḍḍada-basti: 223; 80d; **647-648**.
 Pārśvanātha-basti: 223-224; 80a; **649**.
 Sūle-basti: 220-221; 80c; **639**.
 Hungund. 72.

Rāmaliṅgēśvara: 91-92.

Iṭṭagi. 72.
 tōraṇa: 65-66; **208-209**.

Jeḍcerlā. 164.
 Gallaththguḍi: 169.

Kādiri. 96.
 Mañjunātha: 182; 64b, 65; **581**.
 Kaḍūr. 106.
 pillars: 135-137; **419-422**.
 Kambadahalli. 184.
 Pañcakūṭa-basti: 197-199; 66b, d, 73;
592-593, 604-608.
 Śāntinātha-basti: 202; 67; **616-619**.
 Kēlūr. 72.
 Rāmaliṅgēśvara group: 92-93.
 Koṭipura.
 Rāmēśvara: 161; **516-517**.
 Kuḍavēli Saṅgam. 72.
 Saṅgamēśvara
 parivārālaya-prākāra: 94; **294-295**.
 Kukkanūr. 106.
 Navaliṅga: 144; **428-432**.

Mahākūṭa. 72.
 Bāṇantiguḍi: 22-24; 15; **20-22**.
 column: 22; **18**.
 Hire Makuṭēśvara: 59-60; **23-27**.
 Mahākūṭēśvara: 33-37; 4a, 22; **6, 72-77**.
 Mallikārjuna: 46-49; 4b, 28; **121-135**.
 ruined temple: 49.
 Maḷkhēḍ. 106.
 pillars: 137.
 Manne.
 Akkataṅgai: 190; **582**.
 Kapilēśvara: 199-200; **610-611**.
 Mudhol. 106.
 Siddhēśvara: 148; **451-453**.

Nāgaraḷ. 72.
 Nāganātha: 55-57; 5b, 31; **180-186**.
 Nandi. 184.
 Aruṇācalēśvara: 210; 77; **623-624**.
 Bhōgaṇandīśvara: 208-210; 75a, 76;
620-622.
 Narasamaṅgala. 184.
 Rāmaliṅgēśvara: 200-202; 66e; **614-615**.

Pañcaliṅgāla. 164.

Pañcaliṅgēśvara: 175; **559-561.**

Pāpanāsi. 164.

Pāpavināśēśvara: 175-176; **562-573.**

Paṭṭadakal. 72, 106.

Candraśekhara: 150; 56-57; **462.**

Jaina: 148-150; 55; **454-461.**

Mallikārjuna: 86-90; 42-44; **265-280.**

Saṅgamēśvara: 75-78; 38-39, 40a;
216-219.

Virūpākṣa: 78-85; 40b; **220-264.**

Polali. 96.

Rājarājēśvarī: 101; **296.**

Ponḍugula. 164.

Śiva temple: 166; **518.**

old temple no. 1: 166; **520.**

old temple no. 2: 167; **521-523.**

Sāmarlakoṭa. 164.

Bhīmēśvara: 174; **549-556.**

Virabhadra: 174-175; **557.**

Sandūr. 72.

Pārvatī: 52; **162-166.**

Satyavōlu. 72.

apsidal: 53; **170-171.**

Sīrvaḷ. 106.

no. 1: 152-153; 58, 60; **465-467.**

no. 2: 153; 59, 61; **468-469.**

no. 3: 153; **470-472.**

no. 4: 153-154; **473-480.**

no. 5: 154.

no. 6: 155.

no. 7: 155; **483.**

no. 9: 155; **484-488.**

no. 10: 155; **489-490.**

no. 12: 155-156; **491-497.**

no. 14: 156; **498-499.**

no. 15: 150-152; **463.**

no. 16: 152; **464.**

nos. 17 and 18: 156; **503.**

nos. 19 and 20: 157; **504-506.**

no. 21: 157; **507.**

vāpī no. 1: 156; **500-502.**

vāpī no. 2: 159; **508.**

Sōmaśil. 164.

Sōmēśvara group: 176.

Śravaṇa Beḷagoḷa. 184.

Cāmuṇḍarāya-basti: 193-197; 66a, 70-72;
586-591.

Candragupta-basti: 190-192; 68-69;
583-584.

Kaṭṭale-basti columns: 192; **585.**

Tyāgad Brahmādēva pillar: 200; 74.

Sūlebhāvi. 72.

Sūlēśvara, pratōlī: 90-91; **283-289.**

Talkāḍ. 184.

Pātālēśvara: 197; 66c.

Udiyāvara. 96.

Prasanna-Sōmēśvara: 99; 45.

Ullāḷa. 96.

Sōmanātheśvara complex,

Gaṇeśa temple: 180-182; 64a; **579.**

images: 182; **579.**

Vijayamaṅgalam.

Candraprabha: 203.

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